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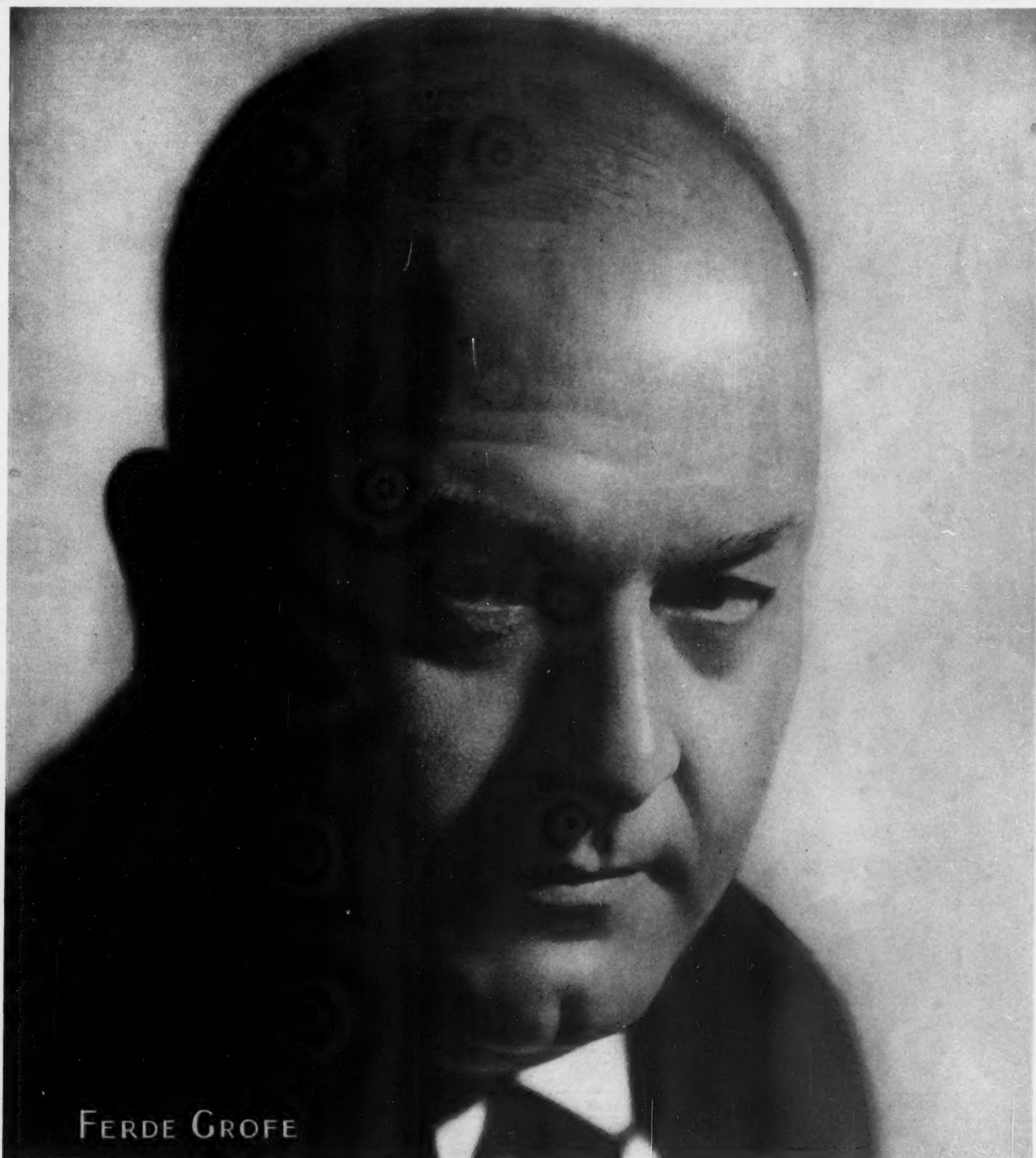
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FERDE GROFE



FRANK FORESTA-HAYEK,
American tenor, who will sing at La Scala this season.



MISHEL PIASTRO,
concertmaster of the New York Philharmonic-Symphony Orchestra, photographed with (left to right) Ruggiero Ricci, Kayla Mitzel and Grisha Goluboff. All three of these prominent pupils have appeared as soloists with symphony orchestras. Both Miss Mitzel and Master Goluboff are in Europe appearing in concert; and young Ricci probably will go abroad soon, to play in Holland, France and Germany. Mr. Piastro reports that he has received an official invitation to make a concert tour of Soviet Russia in May and the first half of June. During the summer he will hold master classes in New York.



A RECENT SANGUINE SKETCH OF SASCHA GORODNITZKI
by Mordt Gassner. Mr. Gorodnitzki will appear March 20 in intimate recital at Sherry's, New York. He then leaves for solo engagements with the Cleveland Orchestra in Cleveland, March 24 and 26, under the baton of Nikolai Sokoloff.



JOSE ECHANIZ AND RUDOLPH GANZ,
taken at the Havana (Cuba) Country Club during Mr. Ganz' recent visit to that city.



SUSAN FISHER,
soprano, now singing roles with the Berlin State Opera, was one of the two singers sent to Germany in 1930 by the Juilliard Graduate School on an exchange fellowship. Among her roles are those of Manon and Aithra in The Egyptian Helen. Miss Fisher has sung sixty performances in the latter opera this season.



ANNA SURANI,
Italian dramatic soprano, has recently accepted an engagement with the Imperial Grand Opera Company of Australia for a six months' season.



MARTHA W. ANGIER,
personal representative of Henri Deering, has been in New York for several weeks, coming to hear the pianist as recent soloist with the New York Philharmonic Orchestra. Mrs. Angier also visited Boston, Washington and Philadelphia in the interest of Mr. Deering. Her home is in Memphis, Tenn. (Photo by Price Studios.)



DR. WILLIAM C. CARL
is celebrating his fortieth anniversary as organist and director of music at the First Presbyterian Church, New York, by giving a series of organ recitals there.



HAZEL ARTH, WINNER OF THE SECOND ATWATER KENT RADIO CONTEST

and contralto pupil of Frank La Forge, appeared as guest soloist at the Maine Memorial Exercises, Fort Myer, Va., February 15. Miss Arth was accompanied by the U. S. Marine Band in her songs, one of which was Flanders Requiem, by Mr. La Forge. The program was broadcast over the NBC coast-to-coast network. With Miss Arth in the front row are (left to right) Patrick J. Hurley, Secretary of War; Senor Dr. Orestes Ferrara, Ambassador from Cuba; and George R. Lunn, Commander-in-Chief, United Spanish War Veterans.



MARIO MALATESTA,
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By HERBERT F. PEYSER

BERLIN.—Concert activities have quickened appreciably since the middle of January. The intervening weeks number some of the high points of the season. At least five orchestral events have asserted themselves by virtue of one thing or another, and the pianists have made a fairly distinguished showing. The same average has not been maintained in other departments, but at least one song and one violin recital detach themselves from a background largely drab. Meanwhile the opera houses have done nothing in particular and done it none too well.

The Philharmonic played Mozart, Beethoven and Mahler on January 25; then went on tour, returning to its home quarters on February 14. The feature of the last January concert was Furtwängler's intensely keen and searching performance of Mozart's C minor symphony. Aside from the late Franz Schalk, I recall almost no conductor who has exposed so trenchantly the stark, tragic qualities of this work. Following the symphony, Adelheid Armhold, a very musical singer, whose beautiful voice is unfortunately somewhat hampered by defects of schooling, delivered herself of the familiar old showpiece from Mozart's *Re Pastore*, ornamented with a cadenza said to have been the especial property of Jenny Lind. A presentation of Beethoven's third *Leonore* overture that was fire and flame, ought really to have ended a concert that ran on for another hour through the trailing puerilities of Mahler's fourth symphony.

SCHNABEL AND BRUCKNER

The orchestra's home-coming program offered Beethoven's C major piano concerto and Bruckner's ninth symphony. The reason for the early concerto of Beethoven was the presence of Artur Schnabel, who in this work is at his sovereign best. I have heard Schnabel play it before, but I have never heard him play it so transportingly as on this occasion. His performance was the perfection of style, of continence, of controlled and clarifying touch—a re-creation in the most exquisite sense of a lovely work. His discreet and abstemious pedalling alone, embodied a whole philosophy of piano playing; and Mr. Furtwängler's accompaniment was worthy of this lordly interpretation.

Of Bruckner's diffuse but noble and affecting symphony, the conductor gave a magnificent account. He is a past master, like Muck, in the art of mitigating Bruckner's structural deficiencies by adroit and sensitive treatment.

STAATSOPER CONCERTS

Spartan measures of governmental economy have this season reduced the number of the Staatsoper's symphony concerts to a total of six, and have done away with the morning

public rehearsal. Last season Erich Kleiber was the sole director of these concerts; this year he shares them with Otto Klemperer. The latter's are housed in the abandoned Kroll Theatre (with whose late unhappy fortunes Klemperer was so closely identified) and thereby sentimental considerations are well served. But there is today an almost amusing element of paradox in the situation. For Klemperer, the fire-eating innovator and experimentalist, is just now roaring as gently as a sucking dove; and instead of letting Schönberg, Hindemith and the rest of that precious fellowship rampage through his programs, he is dieting his adoring congregations on Bach, Beethoven, Mozart,

Brahms and Bruckner. The first concert brought Bach's D major suite, and a really memorable presentation of Bruckner's eighth symphony. But when Klemperer does the conducting, Bach can be as palatable as Krenk to even the most intransigently modern of the Klemperer clan.

Kleiber, on the other hand, has gone in for novelty on a large and more or less risky scale. New York is not the only place where people have been known to fume at his programs. The second of the Staatsoper concerts considered Telemann's pretty but unimportant *Tafelmusik*; Weinberger's noisy and unimportant *Passacaglia*; and a new work by Ernst Toch called *Music for Voice and Orchestra*; after which devious excursions it arrived in the safe haven of Beethoven's second symphony. The Toch composition really deserved a more favorable frame and background. A rhapsodic setting for baritone voice and orchestra of some lines by the late Rainer Maria Rilke it is, to my thinking, far and away the finest and most sincere thing this young modernist has done. It consists of a tenderly elegiac introduction, followed by a passionate allegro movement strongly marked by poignant ostinato rhythms and figures—music of acrid

(Continued on page 8)

Musical Courier Associate Received by Mussolini

César Saerchinger Visits the Duce—Toscanini Getting
Well—Coates in Russia—Continental Travelling—
The Berlin Beer Strike

By CÉSAR SAERCHINGER

ROME.—I have met Mussolini. The Duce received the Musical Courier man in private audience in the now famous audience room of the Palazzo Venezia, close to the Capitoline Hill sheltering the ruins of ancient Rome.

Interviewing Mussolini is much like playing the part of the oyster in the jovial gourmet's meal: "Now, dear oyster, if you are ready, we may dine." The Duce fires one question after another, mostly in English (which is getting better and better all the time) and sometimes in French. I tried to get around to the subject of music, but he was feeling economic that day. However, he was interested to hear that the Italians outnumber any other foreign element in American orchestras, according to recently published figures.

DUCE IS HUMAN

In meeting Mussolini there is no sign of that bombast and truculence which, thanks to newspaper reports, have become associated with his person. He is neither aggressive nor terrifying in his manner. Aside from a certain formalism inseparable from the Fascist discipline, he appears to be essentially human, unassuming and cordial, though reserved and masterful in his attitude, and so serious as to appear almost sad. He sits or stands opposite his visitor and listens, again

and again changing the course of conversation by a brief remark. He walks—or strolls—across the vast Renaissance room as far as the door, shakes hands warmly and leaves you feeling that when he says "I'm glad to have met you" he really means it. What more can one expect of Europe's busiest man?

TRUTH ABOUT TOSCANINI

Toscanini is taking mud baths to cure his neuritis in a little resort near Rome. He lives in a simple inn, as the only winter guest, and goes to town now and again to hear a concert. I saw him in the Santa Cecilia, looking encouragingly well. There

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Columbia-Paramount Deal Consummated

It has been officially announced that the Paramount-Publix Corporation sold its half interest in the Columbia Broadcasting Company, Inc., to William S. Paley for \$5,200,000. Paramount, in turn, has repurchased its common stock, paid in securing its half interest in Columbia Broadcasting, at \$4,036,000.

Symphony Choirs to Be Organized

Nation-wide Campaign Begun to Establish Choral Groups Throughout
the Country as Subsidiaries of the Symphony Orchestras

The American Choral and Festival Alliance held a luncheon and meeting at Barbi-zon Plaza Hotel, New York, March 7, to discuss developments in the nation-wide campaign for the organization of choruses, which are to become subsidiaries of the established symphony orchestras of the country, maintained on a paid basis, similar to the orchestras themselves. It was announced that initial organization committees have been appointed in many cities, where interest in the project is manifested. Conferences were held in Washington concerning the Bicentennial observance, and the commissioners of the bureau will cooperate in a Festival of Song as the final observance for the bicentennial year. Proposed programs for the song festival were issued to those attending the meeting.

It was reported that active steps have been taken in Chicago, where the Century of Progress Fair will be held next spring. Leading clubs of Minneapolis, as well as prominent teachers of that city, have pledged their aid in establishing symphony choirs.

The choral research council and festival committee of the council, will devote considerable effort to the organization of new

choral societies, oratorio festivals and a cappella choirs; and they are promoting plans to inaugurate a series of festivals for 1933 and 1934 in which folk dances, folk-songs, folklore and art exhibits, will bring together many people and organizations.

It was also announced that the Cleveland Orchestra has engaged a choral director on a professional basis to train a chorus as an auxiliary to the orchestra; and in Los Angeles, Dr. Artur Rodzinski has engaged a Woman's Division to assemble a Symphony Choir of the city's best singers, to be devoted to the production of the finest choral works in conjunction with the orchestra. For four years Detroit has maintained such a chorus.

Among those present at the meeting, aside from Mrs. William Arms Fisher, president of the alliance, were Clara Barnes Abbot, Mrs. Ethelbert Nevin, Mr. and Mrs. Frederick Haywood, Harriet Steele Pickernell, Mrs. Harold Vincent Miffigan, Blanche Skeath, A. Walter Kramer, Dr. Hollis Dann, Stephen Townsend, John Tasker Howard, Paul Kempf, Gustav Becker, Reinhold Werrenrath, Delbert Loomis, C. M. Tremaine, Horace Johnson and Kenneth Clarke.

Premiere of "New" Haydn Opera

BERLIN.—Il Mondo sulla Luna, an "unknown" opera by Haydn, has been revised and adapted to modern requirements by Mark Lothar, with a new book by Wilhelm Treichlinger. The "new" Haydn opera will have its German premiere at the Schwerin State Theatre on March 20. The Vienna premiere is scheduled for the Redoutensal Theatre, during the Haydn Festival in June. The production will be by the Vienna Opera. The first part of the Schwerin premiere is to be broadcast to the United States via the Columbia network.

H. P.

Nemeth Returns to Vienna Opera?

VIENNA.—It is announced that Maria Nemeth, who recently quit the Vienna Opera owing to a salary cut, is willing to return. Negotiations are now on foot with a view to reengaging Nemeth for five months each season. Meanwhile, Zdenka Zika, soprano of the Czech Opera at Prague, has been secured to fill part of Mme. Nemeth's repertoire in Vienna.

Mme. Nemeth recently purchased an old castle and park in Hungary and proposes to make it her summer home.

P. B.

Famous Violin House Closes

LONDON.—The passing of the day of the amateur musician is the cause of the closing down of the ancient firm of George Withers & Sons, violin and bowmakers (of Leicester Square, London) which was founded in 1765. The firm has been associated with many famous musicians, among them Handel, Paganini, Joachim, Piatti, Ries, and Norman-Neruda.

J. H.

Mengelberg Injures Arm

ROME.—Willem Mengelberg, who was to have conducted at the Augusteo during March, has had to cancel his engagement on account of an injury sustained while practicing winter sports in the Swiss Alps. It was at first reported that the conductor had fractured his arm but later advises speak of a severe sprain.

R. H.

Paris Opera in Jeopardy

PARIS.—The Grand Opéra is in danger of closing owing to lack of patronage and the smallness of the subsidy (about \$250,000) received annually in total from the city and national governments. Jacques Rouche, artistic director of the Opéra, has resigned, to take effect March 31.

S.

Kiepura a Benedict

BUDAPEST.—Jan Kiepura, Polish tenor of the Chicago and Vienna Operas will marry Magda Halmos, of Budapest, daughter of a prominent Hungarian lawyer. The ceremony is to take place March 24.

R. P.

SANG LEADING ROLES IN BELLINI OPERA



Photos by Carlo Edwards

PONS AND GIGLI AS AMINA AND ELVINO
in the Metropolitan Opera's production of *La Sonnambula* on March 16.

LA SONNAMBULA TO REAPPEAR IN NEW YORK

Other Bellini Premières and Revivals in the United States

By Waldemar Rieck

LAST fall the Metropolitan Opera Company announced the forthcoming revival of *La Sonnambula*, not heard in New York since 1916.

It is of interest to recall that last year the pretty Swiss orphan Amina, famed for her coloratura voice and ability to cross a frail bridge, while in a somnambulist state, without being precipitated upon the mill wheel below, became a centenarian. Many of her friends are indeed happy to hear that she will be here to light the one hundred and one sparkling candles which will bedeck her operatic birthday cake on March 6. On this date, in 1831, she made her debut in *La Sonnambula*, a three act Italian opera, libretto by Felice Romani, prepared on the basis of a vaudeville and ballet by Scribe. The first performance took place at the Teatro Car-

(November 11, 1878); Marie Marimon, American debut (December 3, 1879); Emma Nevada, American debut (November 24, 1884).

At the Metropolitan Opera House, Marcella Sembrich (November 1, 1883; December 15, 1905); Marie Van Zandt (December 21, 1891); Elvira de Hidalgo (matinée, April 2, 1910), and Maria Barrientos (March 3, 1916), appeared in the ten performances given during five seasons.

Luisa Tetrazzini sang the role at the Manhattan Opera House, New York City, February 13, 1909.

Bellini's work even entered the burlesque field in New York. On April 17, 1837, at the National Theatre, a "new grand burlesque" entitled *La Sonnambula Trevestie* was produced. In the same theatre and year, on December 18, a ballet pantomime, *La Sonnambula*, was performed. Another burlesque, *The Roof Scrambler*, found its way into the Olympic Theatre on December 26, 1839. At Palmo's Opera House, an Ethiopian burlesque, *Lo! Som'am de beauties*, appeared on February 24, 1845.

IL PIRATA IN NEW YORK

The year 1832 is to be remembered, for it brought the first of the seven Bellini works which eventually reached the United States by 1847. Bellini's music was introduced for the first time through the lovely melodies of *Il Pirata* (The Pirate), an operatic corsair navigated to New York by the Montresor Troupe. The company opened fire at the Italian Opera House, late Richmond Hill Theatre, December 5, 1832, and captured many admirers. The cast: Signor Fornasari as Ernesto; Adelaide Pedrotti as Imogene; Giovanni Battista Montresor as Gualtiero; Signor Placi as Itulbo; Francesco Sapignoli as Goffredo, and Signora Verducci as Adele.

Il Pirata plays in Sicily during the thirteenth century. Gualtiero, having lost rank and ancestral estates, has become a pirate captain. During Gualtiero's absence, his sweetheart Imogene marries Ernesto, the Duke of Calabria, an enemy of her betrothed, in order to protect her father. A severe storm forces Gualtiero ashore, where he learns of Imogene's marriage. He attempts to kill her son, but yielding to her entreaties slays Ernesto instead. Gualtiero is seized and condemned to die. Imogene goes insane.

Romani wrote the libretto of this two act work, which contains *Nel furor della tempesta*, an aria made famous by the tenor, Rubini, for whom the opera was composed, and who created the role of Gualtiero at the first performance at the Teatro alla Scala, Milan, October 27, 1827.

Two years later, November 10, 1834, *La Straniera* (The Stranger), was mounted at the Italian Opera House, New York. This first performance in the United States was given with Clementina Fanti as Alaide (*La Straniera*); Rosina Fanti as Isoletta; Giovanni Battista Fabj as Auturo; Signor Porto as Valdeburgo; Signor L. Monterasi as Montolino, and Francesco Sapignoli as Osberg.

For the story of this two act work, the scene of which is laid in Brittany, the librettist Romani was attracted to a novel from the pen of the Viscount d'Arlincourt. The opera was given for the first time at the Teatro alla Scala, Milan, February 14, 1829.

RIVAL NORMA PREMIÈRES

Although fourth in arrival, *Norma* stands first as far as survival is concerned in the United States. It has also the distinction of having had two United States premières,

and both in the same city. It was heard in Philadelphia on the evening of January 11, 1841, at the Chestnut Street and National Theatres. The Chestnut Street production was under the direction of James Reese Fry, who translated the libretto into English, and his brother William H. Fry. The performance had been scheduled for December 28, 1840, but the inability of Mrs. Charlotte Bailey to appear caused a postponement. Fry's company, which eventually gave the work, included Joseph Wood, Mr. Brough, Mrs. Joseph Wood, and Mrs. Charlotte Bailey.

The company appearing on that same night at the National Theatre was under the direction of Mr. Burton, and from a later notice, concerning the New York performance given by this organization, it would seem that Mr. Sutton had translated the text for this production. Among those making up the cast were Miss Inverarity, Mr. Martyn, Mrs. Sutton, and Mrs. Martyn. However, before the month was out, dwindling enthusiasm for the new work, and among other things Mr. Fry's failure to live up to his agreement with Mr. and Mrs. Wood, led to the cessation of *Norma* in both Philadelphia theatres. On February 8, Mr. and Mrs. Wood left for England. With no competition, therefore, Mrs. Sutton appeared as *Norma* on the evening of February 25, 1841, when the work was produced in English at the Park Theatre, New York, with a cast which also included Mr. Jones as Pollione; Mr. Meyer as Oroveso, and Mrs. Bailey as Adalgisa. Some ten or more performances were given by the company during February and March.

NEW YORK HEARS NORMA

The first Italian performance of *Norma* in the United States took place at Niblo's Garden, New York, September 20, 1843. Ester Corsini was the *Norma* and C. Antognini, Pollione. Two nights later, September 22, quite a commotion occurred through the burning of some shanties adjoining Niblo's. It was about half past nine when the sleeping populace, in the vicinity of Niblo's Garden, was aroused by an alarm of fire. It was rumored that the fire had broken out at that place of amusement. Soon many people had gathered outside looking for excitement, while within another group was intensely interested in a scene being presented.

Norma had saved Pollione from the sacrificial dagger, and was in the act of delivering the unstained weapon to Oroveso, when a cry from the gallery was heard: "Save yourselves—look to your lives." A second invitation was not needed. The prima donna cast the dagger from her hand, fled across the stage, followed by the virgins of the temple. Then there was a rush for the exits. Even Mr. Niblo's speech of assurance could not stop the general stampede. With cries of "Fire! fire! the theatre is on fire!" people rushed over benches, into the orchestra, onto the stage and through the wings. Hats, bonnets, opera glasses and canes were lost in the shuffle to gain the open air, where the struggling masses found that the blaze was only destroying some wooden shanties near by.

What was perhaps the first feline operatic debut to take place in the United States occurred on the evening of July 23, 1847, at the Walnut Street Theatre, Philadelphia. During the Havana troupe's production of *Norma* a cat suddenly appeared on the stage—stood, and stared at the footlights, orchestra, audience and singers, with feet spread out, and ready to spring in almost any direction. Fortunata Tedesco was the tragic *Norma* of the evening. Although over-

whelmed with grief, she was forced to burst into a merry laugh, whereupon pussy vanished.

MORE NORMA EXCITEMENTS

The following year, on October 5, 1848, Philadelphians witnessed an example of how an opera prima donna, unable to sing a certain role, can faint at an opportune time and thus call off the performance. Teresa Truffi was the *Norma* of the evening at the Chestnut Street Theatre, but she did not wish to sing. Therefore after the overture had been played, and Pollione had done his cavatina, (confiding to Flavio, that he no longer loved *Norma*, but cared more for Adalgisa) the blonde and bewitching Truffi appeared. She was greeted with tremendous applause, receiving it very gracefully, but with the sing-



GIUDITTA PASTA,

who created the roles of Amina and Norma at the world premières, in Milan, of *La Sonnambula* and *Norma*.

cano, Milan, with Giuditta Pasta as Amina, Giovanni Battista Rubini as Elvino, Signor Mairani as Rodolfo, and Madame Toccani as Lisa.

Four years later, after having been preceded to the United States by two earlier Bellinian scores, this picture of unspoiled pastoral life was given in English at the Park Theatre, New York City, November 13, 1835. (It was followed, on the same evening, by a farce, *The Regent*.) As far as can be ascertained, this was the first performance in the United States. The cast follows: Mrs. Joseph Wood as Amina, Joseph Wood as Elvino, Mr. Brough as Rodolfo, and Mrs. Rowbotham as Lisa. The work also had early American performances in New Orleans, Theatre d'Orleans, January 14, 1840; and in Chicago, Rice's Theatre, July 29, 1850.

OTHER SONNAMBULISTS IN THE U. S. A.

La Sonnambula was a great favorite from its first appearance in the United States, until the works of Wagner and later composers overshadowed this Bellini creation, so full of appeal, gentle charm, and sweetness. Unlike many of its contemporaries, in this old school of Italian opera, and though precarious its position, nevertheless *La Sonnambula* has elements which have helped it to endure. Ah! non giunge, the brilliant coloratura aria of this score, has brought various Aminas before the American public.

At the Astor Place Opera House, New York City, where eleven performances were given, Elise Biscaccianti (December 8, 1847); Madame Laborde (January 10, 1849); Apollonia Bertucca (December 3, 1850); and Angiolina Bosio (December 5, 1851), appeared as the Swiss somnambulist. This was also a favorite role with Jenny Lind, who unfortunately appeared only as a concert singer in the United States.

Opera goes to the Academy of Music, New York City, where more than a score of performances took place, heard Anna de La Grange (July 8, 1857); Erminie Frezzolini (September 7, 1857); Pepita Gassier (August 30, 1858); Adelina Patti (December 1, 1859); Clara Louise Kellogg (February 10, 1862); Carlotta Patti debut (September 22, 1862); Ilma Di Murska (April 6, 1874); Emma Albani, American debut (October 21, 1874); Etelka Gerster, American debut



ELISE BISCACCIANTI,

who was heard as Amina at the Astor Place Opera House, New York, December 8, 1847. She was born in Boston, and was one of the first American singers to achieve success in Europe. Her father, Ostinelli, was a musician.



TERESA PARODI,

who appeared as *Norma* at the Astor Place Opera House, New York, November 4, 1850.

ing of a few bars of the recitative, she fell "fainting" to the stage. Druids, call-boys, Roman soldiers made a mad rush. Although Oroveso tried reviving her with a glass of water, and Adalgisa with smelling salts, and Pollione, who later became her husband, invoked all the Gods of creation, from ancient to modern times, the signorina was "disposed" for the rest of the evening. The audience was therefore informed that their money would be returned or the tickets might be retained for the next presentation.

This, however, was only a forerunner of what was to take place in New York, at the Astor Place Opera House, two months later. It started on the evening of November 29, as Signor Benedetti, seated in his dressing-room, was making up with the evening performance of *Lucrezia Borgia*. It seems that at a previous performance of *Norma*, Madame Laborde had replaced Signorina Truffi, whereupon Signor Benedetti chose not to sing. However the public insisted upon hearing him as Pollione, and therefore impresario Fry paid a visit to the tenor's sanctuary. Fry waited for a moment, and then said with laconic brevity, "Friday, *Norma*—you, Pollione!"

Still burning with indignation over the treatment accorded Signorina Truffi (the future Signora Benedetti) even if she could not sing *Norma*, the king of tenors quietly passed a damp towel over his rouged cheeks and lamp-blacked eyebrows, as he calmly responded:

"Never!"

"But why?" questioned Fry.

"It is and must remain Signor Arnoldi's property," was the irate tenor's reply.

The argument continued for some minutes longer, in the course of which Benedetti told Fry to inform the public that he, the principal tenor, would only sing with the queen of prima donnas.

The infuriated impresario needed no second invitation, but made a dash for the stage, where he told the assembled audience of Benedetti's refusal to sing in *Norma* on the evening of December 1. Returning, Fry acquainted Benedetti with what he had done, whereupon the incensed singer threw the lamentable Fry out of the dressing room.

In the days which followed trouble was afoot, and by the evening of the performance

(Continued on page 11)

IN NEXT WEEK'S ISSUE:

THE MISSION OF JOSEPH HAYDN, by Dr. Hugo Leichtentritt
OPERA LIBRETTOS—DO THEY MATTER? by Helen Redington

GOETHE'S INFLUENCE UPON MUSIC

Immortal Poet an Inspiration to Composers

By DR. HUGO LEICHTENTRITT

IN all civilized countries, 1932 gains especial significance as "Goethe-year," in commemoration of the death of Goethe a century ago, March 22, 1832, in Weimar.

Already during his lifetime Goethe was a man of world-wide fame, who had personal intercourse and literary connection with the élite of writers, artists, scientists of many nationalities. The great man's interest was not confined to poetry and literature; he was one of the rare universal minds, possessing vast knowledge and insight into many, in fact most branches of literature, philosophy, history, fine arts, sciences, politics, public life, etc. No wonder that also music occupied him considerably, that he pondered on musical problems, was associated with many famous musicians. It is, however, not the purpose of this study to describe Goethe's musical aspirations, to point out what part music played in Goethe's life, or in what manner he personally influenced the music of his time. It is rather proposed here to show how the products of his genius his poetry, inspired artists for more than 150 years, and to set forth what musical art owes to Goethe.

The result is surprising, and will justify the belief that to no single person the art of music in its entire history is indebted more than to Goethe. Many dozens of masterpieces owe their existence to Goethe's poetry, not only during his lifetime, but also during the entire 19th century and even in our present age.

Musicians began to pay attention to Goethe for the first time when his earlier lyric poems created a sensation in the literary circles of Germany. The honor of having been the earliest composer of Goethe poems must be accorded to Bernhard Breitkopf, a son of the founder of the later celebrated music publishing house of Breitkopf & Haertel. Young Breitkopf was a friend of Goethe during the poet's student years at the Leipsic University. Already in 1770, Bernhard published twenty Goethe songs. A new facsimile edition of these twenty Goethe songs appeared in 1906 in Leipsic, at the Insel-Verlag. Though Breitkopf is not by any means a great composer, yet his collection is memorable in the Goethe literature. Goethe's own favorite composers were Johann André, Johann Friedrich Reichardt, Carl Friedrich Zelter and Karl Eberwein. Their musical settings of his verses, Goethe preferred to the compositions of much greater musicians, like Beethoven and Schubert. The reason for this apparently strange judgment probably lies in the fact that the poems themselves were overshadowed by the music of the great masters, whereas in the plain melodies of the minor composers the poet's verses and their form were better preserved. Anyway Goethe did not like the ideas of being reduced to secondary importance in the rich and vital compositions of the monumental musical creators, who concentrated the attention of the listener upon the composition, while the structure of the poem, its beauty of verse and diction are hardly perceived in the musical setting.

Reichardt and Zelter however cannot be totally ignored even in the 20th century. Reichardt, for a long time conductor of the Royal Opera in Berlin and many years on intimate terms with Goethe, composed no less than 128 of Goethe's poems, and his plain, but often very beautiful and expressive songs have in modern time been revived with considerable success. In his best songs Reichardt is one of Schubert's most remarkable predecessors. After 1800 Goethe's musical friend par excellence was Friedrich Zelter, the founder of the Berlin Singakademie and teacher of Felix Mendelssohn. In his numerous Goethe songs he continues the manner of Reichardt, and some of Zelter's songs have retained their popularity in Germany down to our present age. Goethe's celebrated voluminous correspondence with Zelter has also survived for a century, and must still be considered a valuable addition to every musician's library.

The great contemporary composers did not pay much attention to Goethe before 1800. Gluck and Haydn have not set a single Goethe text to music. Mozart was inspired by Goethe only once, but this com-

position, *Das Veilchen*, is an immortal masterpiece, more than a song, a little dramatic scene of extreme beauty and expressiveness.

BEETHOVEN AND GOETHE

For Beethoven, Goethe was the greatest poet of the age, and he admired him during his entire lifetime most ardently. Only a few times the two great men met, face to face, at Teplitz in 1812. Goethe had much respect for Beethoven, but seeing his musical ideal in Mozart, he did not feel at ease in Beethoven's titanic music and felt for it a certain awe rather than spontaneous love.

music to Goethe's drama *Egmont*, containing the passionate overture, a number of songs and incidental music. In Beethoven's letters to his publishers, Breitkopf & Haertel, in August, 1810, we read: "I am just writing to Goethe with regard to *Egmont* this music comes from love of his poems, which make me happy."

A few years later, in 1815, Beethoven published a new Goethe composition, the cantata *Meeresstille und glückliche Fahrt*, for chorus and orchestra, op. 112, a powerful and impressive piece. It is well known, also, that Beethoven during his last years had the intention of writing a *Faust* sym-

theus, *Grenzen der Menschheit*, *Suleika*. *Rastlose Liebe*, to mention only the most ambitious pieces, to which dozens of smaller but no less beautiful songs must be added. All these songs were so new and unusual that one can hardly blame Goethe for failing to perceive their merits, when Schubert sent him a number of his finest Goethe compositions.

Felix Mendelssohn was more fortunate. As a boy of twelve he was presented to Goethe by Zelter, and Goethe was highly impressed with the phenomenal talent of the lad. In later years, until 1830, Mendelssohn paid several visits to the grand old man at Weimar, and of course Goethe remained the greatest impression of the composer's life. Naturally Mendelssohn's music pays homage to Goethe. Two of Mendelssohn's most admirable works are directly written to or inspired by Goethe poems, the choral ballad with orchestra: *Die erste Walpurgisnacht* and the brilliant overture, *Meeresstille und glückliche Fahrt*. To these must be added half a dozen of Mendelssohn's finest songs and duets, and six quartets for male chorus or mixed voices.

LATER MUSICAL TRIBUTES

Karl Loewe, the master of the ballad, owes quite a number of his most renowned compositions to Goethe poems. He wrote no less than forty songs and ballads to words by Goethe filling two volumes of the complete edition of Loewe's works. He never did nobler music than in these Goethe volumes, and pieces like *Wanderer's Nachtlied*, *Ach neige du Schmerzenseiche*, *Hochzeitslied*, *Der Zauberlehrling*, *Mahomet's Gesang*, *Erlkönig*, assure immortality to Loewe. (By the way, Loewe's *Erlkönig*, though very different from Schubert's composition, is fully equal to its predecessor in musical value, and is by competent judges even preferred to its older rival. About 50 different composers have tried their hand at the *Erlkönig*, but only Schubert and Loewe were congenial to the poem.)

Robert Schumann's tribute to Goethe is represented by about twenty-five songs and choral pieces and in an extensive *Faust* music, for chorus, solo-voices, orchestra, in certain parts one of the most inspired and magnificent works of the master, whereas other portions are regrettably dull.

Johannes Brahms also has to thank Goethe for several successful works. Fragments from various extended Goethe poems have been set to music by Brahms; the beautiful and popular *Rhapsody* for contralto solo, male chorus and orchestra to words from Goethe's *Harzreise im Winter*; the *Gesang der Parzen* for chorus and orchestra from *Iphigenia*; the cantata *Rinaldo* for tenor solo, male chorus and orchestra; several quartets with piano accompaniment or *a cappella*; a number of most beautiful duets with piano; and lastly, fine songs with piano, from op. 47, 48, 59, 70.

WOLF AND THE MODERNS

Still more extensive is Hugo Wolf's contribution to the Goethe literature in music. In 1888 he wrote an extended volume of Goethe songs, comprising no less than fifty-one numbers. All the well known, often treated poems are found here again, and Wolf leaves no doubt that he considers himself a rival of Schubert. Many of Schubert's glorious Goethe songs are composed anew by Wolf, in a more modern, post-Wagnerian style. In this contest Schubert in most cases remains victorious, but nevertheless the Wolf songs are full of striking ideas, lyric beauty, picturesque expressiveness, and a number of them deserve to be called masterpieces of first rank, like *Anakreons Grab*, with its touching elegiac, pastoral tone; *Blumengruss* with its delicate, fragrant atmosphere of sound; the beautiful *Suleika* songs: the demoniac and yet fascinating *Rattenfänger*, etc.

It is not easy to imagine what German song would have been without Goethe's poetry, without those melodious and fantastic verses, which called forth from the great masters of German lyric music the most profound and ecstatic expression of emotion within their powers.

(Continued on page 12)



Nr. 171. Franz Schubert, *Erlkönig*.
(Verkleinert).

THE FIRST PAGE OF THE ORIGINAL MANUSCRIPT OF SCHUBERT'S *ERLKÖNIG*
one of the many settings of Goethe's poems. "Schubert's songs were so new and unusual that Goethe failed to perceive their merits."

As a youth in Bonn, Beethoven wrote his first Goethe songs: *Marmotte* and *Mit Mädchen sich vertragen*. In his first Viennese years he added the beautiful *Mailed* and in 1795, *Nähe des Geliebten*—by the way a unique curiosity of song literature, being a song with six variations and coda, written for piano, four hands. Most of these early Goethe songs were later inserted into Beethoven's op. 52.

Two other collections of Beethoven songs are written to Goethe poems, op. 75 (four songs) among these the wonderful *Mignon* song, *Kennst du das Land*, and the *Song of the Flea*, with its burlesque jolliness; and op. 83, three songs written in 1811: *Trocknet nicht, Kleine Blumen*, *Was zieht mir das Herz*. The greatest tribute paid by Beethoven to Goethe's genius however is the

phony, which he considered the greatest task of instrumental music, and which he planned as the climax of his symphonic art. Perhaps the fragmentary sketches left by him for a tenth symphony have reference to this *Faust* symphony, but Beethoven died before he could seriously begin the work.

SCHUBERT'S HOMAGE

In the line of truly eminent composers, Franz Schubert follows next. One can certainly consider him the greatest of all Goethe composers. Schubert composed about sixty Goethe poems, some of them several times, and this Goethe group includes a wealth of songs of the very first order, like: *Gretchen am Spinnrad*, the various *Mignon* and *Harfner* songs, *Erlkönig*, *An Schwager Kronos*, *Ganymed*, *Prome-*

Péléas and Mélisande

Returns to Metropolitan

Unusual Interest Centers in Debussy Opera—Siegfried Given With Excellent Cast—Lohengrin, Mignon, Lucia, Sadko and Bohème Repeated

Mignon, March 7

Melodious Mignon was presented excellently and euphoniously in the evening by a bright constellation of Metropolitan luminaries—Lucresia Bori as Mignon; Lily Pons as Philine; Gigli as Wilhelm Meister; Leon Rothier as Lothario. The remaining roles were taken by Angelo Bada, Paolo Ananian, Gladys Swarthout and James Wolfe, with Louis Hasselmans in conductorial charge. A colorful feature was the gypsy dance by Mildred Schneider and the corps de ballet. The four principals had the full applause favor of the audience.

Lohengrin, March 9

With Laubenthal as the tenor hero, the role of Lohengrin had a handsome, romantic, and vocally stimulative incumbent. Laubenthal never disappoints his Wagnerian hearers, for he is always earnest, ardent, artistic in his delivery of the music and resourceful in his handling of the text. Much applause rewarded the Laubenthal performance.

Goeta Ljungberg repeated her attractive and convincing conception of Elsa. Lovely in appearance, sincere and poetical in action, and with tone and diction of fine clarity, Mme Ljungberg won a rich measure of individual success. Gertrude Kappel, ordinarily a soprano, essayed the contralto part of Ortrud, but neither her volume nor quality of voice sufficed for the assumption. Gustav Schützendorff satisfied as Telramund. Siegfried Tappolet was a sonorous and authoritative King Henry. George Cehanovsky served as the Herald. Artur Bodanzky conducted.

Péléas and Mélisande, March 10

Debussy's lone opera, an abiding masterpiece, reappeared in the local lyrical repertoire, and was heard by its customary band of devout admirers. This time there seemed to be added converts, for the Metropolitan housed an uncommonly large Thursday evening attendance.

The music of Péléas and Mélisande remains a rare treat for connoisseurs and does not seem to pale with the passing years. It still is a score of rich and febrile fancy, marvelous design and coloring, and unending skill in characterization and orchestration.

A familiar cast interpreted the beautiful work. Lucresia Bori again personified the gentle, eerie, and tragic heroine, and made the figure a hauntingly beautiful and gripping one. The Bori voice adapts itself admirably to the Debussy idiom and intent, and the artist made every measure of her music a telling tonal contribution.

Edward Johnson has made the Péléas role peculiarly his own. In figure he is the romantic lover; and in action he illustrates him gracefully and fervently. Ideal French diction, perfect handling of phrase, and intense lyricism mark the Johnson vocal delivery. Golaud, that sinister but unfortunate character, has long been one of Clarence Whitehill's outstanding operatic impersonations. He puts tremendous force and eloquence into his enactment, and sings with poignant sincerity and full understanding of the required dramatic style. He, too, is adept in his enunciation of French.

Ina Bourskaya was the Geneviève; Ellen Dalossy did an intelligent and convincing episode as the child, Yniold; Leon Rothier functioned as Arkel; and Paolo Ananian undertook the part of the physician. Louis Hasselmans gave his usual sympathetic and tactful performance at the conductor's stand.

Siegfried, March 11 (Matinee)

The fifth performance of the Wagner afternoon cycle introduced Siegfried with a cast headed by Lauritz Melchior in the title role, and Hans Clemens interpreting Mime. Goeta Ljungberg appeared for the first time as Brünnhilde; Michael Bohnen was the Wanderer; Gustav Schützendorff, Alberich; Siegfried Tappolet, Fafner; Ernestine Schumann-Heink, Erda; and the voice of the bird was sung by Editha Fleischer.

Melchior played and sang Siegfried with vocal fullness, appeal, and surety. His interpretation had the youthful vigor and insouciance essential to the character of the young man-god conceived by Wagner. Melchior was superb, and the packed house, crowded with many musical celebrities, applauded his efforts wholeheartedly.

Hans Clemens read into the difficult role of Mime an unconventional quality which made the dwarf a complex and arresting character and not the under-sized boy so often portrayed. He sang accurately, with eloquent delivery and subtle emphasis of the text. The delineation was an outstanding and highly significant one.

Mme. Ljungberg awoke from her pre-

scribed long sleep in the third act to reveal a Brünnhilde statuesquely beautiful. With clarity of tone and the great vocal endurance which she built measure by measure the dramatic moments leading to the lyrical climax of the scene with Siegfried. Fire and intensity marked Mme. Ljungberg's performance. She was welcomed flatteringly by the listeners.

Mme. Schumann-Heink sang the fateful prophecy of Erda with dignity and a volume of tone that carried to the far reaches of the huge auditorium.

The other members of the excellent cast were capable, and Artur Bodanzky conducted with his well-known authority and energy.

Lucia di Lammermoor, March 11

Donizetti's Lucia di Lammermoor was given its fourth performance this season before a large Friday evening audience. Lily Pons as Lucia; Francesco Merli as Edgardo; Giuseppe de Luca as Lord Enrico Ashton; Alfio Tedesco as Arturo; and Tancredi Pasero as Raimondo assumed the principal roles. Others in the cast were Philine Falco, Alisa; and Giordano Paltrinieri, Normanno. Pietro Cimara, for the past four years on the Metropolitan staff, made his local debut as conductor, replacing Vincenzo Bellezza, who was indisposed.

Miss Pons was in excellent voice and won rousing ovations, especially after the Mad Scene. Merli, appearing in his second Metropolitan role, again exhibited a voice of range and quality, used with tasteful skill and effective in the expression of lyrical emotion. He acted with exceptional warmth. Merli was recalled repeatedly. Mr. Cimara justly shared in all the applause, his handling of the orchestra being colorful and exact.

"ULTRAMODERNISM KILLED BY RETURN OF MELODY," SAYS OTTORINO RESPIGHI

Music is Returning to Original Simplicity, Says Italian Composer—Toscanini Has Found Cure and Will Return to New York in Fall—Opera in Italy Not Affected by Conditions—New Work, La Fiamma, Nearing Completion—Sees Originality in American Composers

Ottorino Respighi, one of the elect Italian composers, arrived in New York last week with tidings of the state of opera in his



Cosmo News Service Photo

MR. AND MRS. OTTORINO RESPIGHI arriving on the S.S. Bremen, March 6.

native land; good news about Toscanini; and a cordial word for the progress of American composers. Respighi, here to conduct the premiere of his Marie Egiziaci tryptich with the New York Philharmonic Symphony, disclosed that he had discussed the idea of a "new type of fantasy opera" with Gabriele D'Annunzio, and that his newest opera, La Fiamma (The Flame), is now two-thirds completed.

Respighi observed that his new opera, in three acts and four scenes, in a Byzantine setting, was a *ritorno all'antico* in the modern spirit.

"For that matter," he added, "the era of atonality has already passed. The composer of today has returned to the primitive simplicity of the early Italians. The form itself may appear more complicated, but the underlying factors of modern composition

represent a return to stark simplicity. Italian music has always been marked for this quality of simplicity; and simplicity still reigns in our art."

Opera in Italy, he said, has escaped the serious effect of the economic depression. The provincial opera houses continue to flourish and only in Rome, at the Reale, where the admission would average \$12, has the attendance dropped at all. He confirmed the fact that, of the sixty new operas produced in Italy last year, forty-four were composed by Italians. These works, he explained, were produced at the expense of the composer for the most part. Mussolini has no intention of displacing La Scala of Milan as the leading opera center of Italy.

"The Scala will continue as the home of traditional opera, while the Reale will produce the experimental works," Respighi expressed himself as favoring centralized control of the five leading opera houses of Europe, those of Milan, Rome, Naples, Turin and Genoa, instead of the existing separate private operation. Such an interchange, he thought, would promote the cause of opera.

One of the six interviewers grouped about the smiling, dynamic personality in the Arthur Judson Bureau offices asked about the progress of American composers.

"Tremendous!" he said, "I have had a number of Americans working with me in Rome and I have met a number of others of these independent, vigorous creators. They will succeed in creating a fresh and vital music out of the rich elements of American culture. The jazz phase is of genuine importance."

Before leaving Italy he had visited Toscanini and Mrs. Toscanini. Toscanini has found a miraculous doctor who refuses to bother with ordinary mortals. But he has taken the maestro in hand and daily ministers to the afflicted arm.

"And Toscanini can already raise his arms—so," explained Respighi, illustrating the return of bodily vigor to the conductor.

"In order," interjected Bruno Zirato of the Judson bureau, "that Toscanini will return to conduct the Philharmonic next fall; no, maestro?"

"Assolutamente," replied the composer.

ALFRED HUMAN.

Sadko, March 12 (Matinee)

Sadko went his adventurous way at the Saturday matinee in the person of Georges Thill, who sang the role for the first time. He was applauded both for his fine singing and style, and for his clearly drawn interpretation of the Russian hero.

Another newcomer to the cast was Arthur Anderson, who sang the role of the Norseman agreeably. Also in the long cast were Editha Fleischer, Ina Bourskaya, Fania Petrova, Pavel Ludikar, Mario Basiola, Alfredo Gandolfi (skillful in a small part) and others. Tullio Serafin conducted.

La Bohème, March 12

Last Saturday evening saw another performance of Puccini's melodious Bohème. The cast included Grace Moore and Armand Tokatyan in the chief roles, assisted by De Luca, Nanette Guilford, Pinza, Malatesta, Picco, Mangelli and Coscia.

Miss Moore was completely at ease, with voice clear and flexible throughout the evening. She won warm applause. Mr. Tokatyan shared honors with her and brought both dramatic and musical intelligence to the role of Rodolfo. The performance was conducted by Pietro Cimara.

Berlin

(Continued from page 5)

tang and profoundly felt tragic quality. Kleiber gave it an admirable performance and the excellent oratorio bass, Hermann Schey, delivered the declamatory vocal part with full sense of its emotional value.

GEORG SZÉLL'S SUCCESS

The fourth of the Bechstein Stipendiaten Konzerte held at the Beethoven Saal brought a surprise in the shape of Georg Széll, now of Prague. Americans know Széll from his activities in St. Louis; and Berlin remembers him from his days as an operatic conductor. But until now it has had no knowledge of him in the field of symphonic conducting. It was noted at once that Széll has grown immensely in his art these past few years; and his performance of four movements from a lovely D major serenade of Mozart and of Schumann's D minor symphony, entitle him beyond question to a place

among the outstanding conductors now functioning in Central Europe. His magnificently vital and high spirited reading of the Schumann symphony, is the finest I have heard in recent years, barring Furtwängler's more romantic and subjective conception. Széll distinguished himself on the same occasion by furnishing a performance of the orchestral part of Brahms' second piano concerto worthy of far better piano playing than the hard-handed and unpoetic Stephan Bergmann could achieve. The Berlin Philharmonic has seldom sounded better.

AN ASTOUNDING ARTIST

Easily the most commanding piano recital that has come within my ken this season, was that of Rudolf Serkin at the Singakademie on January 29. Since I first heard this astounding artist, I have felt that his place is among the greatest pianists of the age and his latest accomplishment served only to fortify this conviction. His program, which contained Mozart's C minor fantasia; Beethoven's Hammerklavier sonata; and works of Schubert, Busoni and Chopin; was a searching test of his musicianship, his intellectual and poetic penetration, his technique and his taste, and he met it in the most consummate fashion. His treatment of the terrific Beethoven sonata alone, was an achievement of such epic splendor that columns of emurped comment would fall short of exhausting its wonder. Those who still deem cryptic the gigantic closing fugue, ought to hear Serkin's illumination of it. Detailed description would carry me to prohibitive lengths. But no less subduing in their way were the pianist's performances of Mozart, Schubert, Chopin and Mendelssohn.

BOROWSKY, KEMPF, FISCHER

Notable, likewise, from the standpoint of mechanism and musicianship was the recital of Alexander Borowsky, whose admirers in Berlin are legion. I am much less able, however, to share the German adulation of Wilhelm Kempff, whose playing of Bach and Beethoven seems to me shallow and superficial, for all its affectations of profundity. And Prof. Kempff's steely, crepitating touch robs his tone of the last vestige of color and charm.

Neither did Edwin Fischer, whom I ordinarily esteem as one of the finest and most musicianly pianists in Germany, appear happy at his second recital of the current season. He got off to a bad start in Busoni's transcription of the Bach Chaconne and failed to gain his poise the entire evening.

A ROUMANIAN VIOLINIST

The world is likely to hear more of the twenty-year-old Roumanian violinist, Roman Totenberg, pupil of Carl Flesch, who, after a modest concert start several months ago, played at the Beethoven Saal before an audience that numbered in its ranks six consul generals. Though not yet a ripened artist, young Totenberg has unquestionable talent and a temperament that hints at gypsy blood. He gave a sentimental account of Brahms' D minor sonata; and a moderately successful performance of Ernst's tawdry concerto in F sharp minor. Strangely and gratifyingly enough, it was Bach's unaccompanied G minor sonata that stirred him to the best playing of the evening—playing that boasted taste, musicianship and technical address.

NOTABLE LIEDER SINGING

Ranking with the foremost Lieder singers of the time and recalling in some respects the best of Johannes Messchaert and Ludwig Wüllner, is the tenor, Karl Erb, who recently gave a recital of classics at the Bechstein Saal. Erb's distinguished achievements as a member of the Munich Opera will be recalled by many American visitors to the summer festivals some years ago. But if he is today no longer in his vocal prime, the general quality of his vocal culture and his extraordinary taste, expertness of phrasing, beauty of style and skill in capturing and communicating the mood of every song, elevate him to a lonely pinnacle.

HERBERT F. PEYSER.

Alien Bill Passes U. S. Senate

WASHINGTON, D. C.—The Senate has passed a bill preventing alien musicians from entering the United States outside the regular immigration quota as artists or actors, unless the musician is of recognized standing, a member of a distinguished organization, or has engagements demanding the services of genuine talent.

The passing of the bill is the culmination of a long fight on the part of American musicians to bar the entrance into the country of mediocre musical talent. The immigration officer, according to the new law, is now the judge of the musician's standing.

Respighi an "Immortal"

ROME.—Ottorino Respighi has been nominated a member of the Italian Academy. The Academy was founded by Mussolini and corresponds to the French Academy of Arts and Letters.

F. P.

NEW YORK CONCERTS

MARCH 7

Siegfried Philip A bad cold did not deter Siegfried Philip, Danish bass, from making his New York debut as announced for Steinway concert hall. Notwithstanding this handicap, Mr. Philip demonstrated good musicianship; skillful production of a voice naturally appealing in texture; and tasteful interpretative attention to German Lieder by Franz, Brahms, Strauss, Marx, Schumacher and Hermann, and also to three songs in Danish from Bechgaard's *Sailorlife*; Hahn's *Trois jours de Vendange*; and Massenet's *Pensée d'Automne*. An English group (Stephenson, Huntington Woodman, Monroe and Wilson) completed the program which was enjoyed by a capacity audience. Leo Braun gave adept accompaniments.

Marvin J. Singer Essaying a program of considerable musical depth, Marvin J. Singer made his Carnegie Hall concert debut on this date before a highly responsive audience.

As displayed in readings of Beethoven's op. 27, No. 2 sonata (C sharp minor); two preludes and fugues by Bach; Scarlatti's *Pastorale e Capriccio*; an extended Chopin group; and pieces by Mendelssohn and Liszt; Mr. Singer has unusual musical sensibility and intuitiveness, with poetic atmosphere in his interpretative perceptions. He has given thought to his delivery and the result was especially gratifying in the classical numbers, played with dignity and clear analysis.

Mr. Singer's listeners applauded his performances warmly.

MARCH 8

Philadelphia Orchestra Its seventh concert of the season found the Philadelphia Orchestra facing the usual large subscribing audience at Carnegie Hall.

Bernardino Molinari, guest conductor, making his last seasonal appearance in New York with the Philadelphians, presented a program consisting of the Corelli-Pinelli suite, op. 5, for strings; Theme and Variations, *Metamorphoseen* Mod. XII, Respighi; *La Mer*, Debussy; Till Eulenspiegel, Strauss.

The Respighi work was composed for the fiftieth anniversary of the Boston Orchestra and premiered there November 7, 1930. This set of twelve variations built upon a pleasant theme, is euphonious and polished music, almost totally avoiding crass modernism in form, harmony, and general treatment. Respighi's score makes for agreeable, almost conservative effect, and achieves its purpose successfully. His material is refined; his invention shows his recognized facility; and the orchestration is that of a sure and resourceful hand. Flora Greenwood, harpist, furnished musicianly and virtuoso account of the difficult cadenza in the work.

The composition gave obvious pleasure, and was heard by Respighi, who applauded the performance from a box.

The Corelli suite, beautifully played by the orchestra, is cleverly scored by Pinelli, who preserved the simple antiquity of its content and atmosphere.

Molinari drew lovely tone and poetical spirit from the shimmering pages of Debussy, and put much spirit and buoyant humor into his version of the prankish Strauss tone poem.

Both leader and players were complimented admiringly by the audience.

MARCH 9

Margaret Reed Dooley A pretty, young mezzo-soprano, Margaret Reed Dooley, from Buffalo, gave an evening concert at Steinway concert hall, before a large audience. Her offerings consisted of *In Questa Tomba*, Beethoven; *Se tu m'ami*, Pergolesi; *Amarilli, Caccini*; *Chi vuol la Zingarella*, Paisiello; *O mio Fernando* aria (from *La Favorita*), Donizetti; *Klinge, klinge mein Pandero* and *O lass dich halten golden Stunde*, Jensen; *O komme holde Sommernacht* and *Am Sonntag Morgen*, Brahms; *Das Heimweh*, Schubert; *Soupir*, Duparc; *Le Miroir*, Francaesnil; *Chevaux de Bois* and *Air de Lia* (from *L'Enfant Prodigue*), Debussy; *Have You Seen But a Whyte Lily Grow?*, old English; *The Meeting of the Waters* and *The Minstrel Boy*, old Irish; *The Sleep*

That Flits on Baby's Eyes and Light, John Alden Carpenter; and encores.

Miss Dooley's performance was musicianly and intelligent. Her voice is of excellent quality, clear and colorful. She was especially good in the French and old Irish songs, projected with warmth and sincerity of feeling. The singer was presented with bouquets and baskets of flowers, and her listeners were spontaneous and unstinting in applause. Robert Hufstader, also a Buffalonian, furnished adroit accompaniments.

Schola Cantorum Hugh Ross went afire for variety in his program at Carnegie Hall, and he found it in an odd but not displeasing blend of fare from several epochs. While the choral forces, particularly the women's voices, were equal to the complex demands, the chief burden fell on the able shoulders of the assisting soloists. These collaborators it must be conceded, provided the tonic for a program which drooped woefully at times.

Randall Thompson's *Odes of Horace* occupied one such low point of attention. To be sure, the present guest conductor of the Desoff Choirs gave every evidence of sound craftsmanship and invention in his four-part *Dedication of a Pine Tree to Diana*, and the free-moving six-part mixed chorus, *To a Fountain of Bandusia*, with text in the original Latin. At its best, however, the effect inclined to monotony. The singers lacked the precision and freshness which was displayed in later offerings; for example, in the melodious cantata, *Hinaus in's Frische Leben* by Weber.

That sprightly work, with the familiar finale (which the composer utilized in the first act finale of *Euryanthe*) enlisted the invaluable services of Harriet Van Emden, soprano; and Quinto Maganini, flutist. The loveliest air of the cantata is entrusted to the soprano and Miss Van Emden, in voice and delivery, did complete and edifying justice to the tender, crystal-clear music. The text, too, was infused with meaning as Miss Van Emden related *Aber in heimlichen Leiden hebt die Jungfrau*. Maganini's flute obbligato fell on the ear like a benediction, warm, pure; a delightful accessory for Miss Van Emden and chorus.

Quatuor by the Brazilian, H. Villa-Lobos, introduced Lucile Lawrence, harpist; Maganini; Maurice de Cruik, saxophonist; Everett Tutchings, celesta. The desolateness, the savagery, the bleakness of the jungle lurks in the three movements. The tricky harp part was encompassed by Miss Lawrence with the musicianship and technical virtuosity, which has marked the artist as one of the great harp players of this new era of the instrument.

For one reviewer, at least, the happiest section of the program from the choral standpoint was the eight-part Pujol-Schindler *A Miracle of the Virgin Mary*, a dazzling texture of Spanish folk tunes; and the Enrico (epreect) *Morera La Sardana de las Monjas* (The Dance of the Nuns).

Bernard Wagenaar's *Three Songs from the Chinese* (in German text) again enlisted Miss Van Emden, Miss Lawrence, Maganini, with the composer at the piano. Miss Van Emden limned the fragile moods with airy lightness, portraying with just the correct inflections the stories of the Three Princesses, *The Mysterious Flute* and *On the Water*. The evocative settings (first performed by the *Friends of Music* in 1925) have been ingeniously worked out by the creator. *The Mysterious Flute* won a re-hearing, despite the extreme length of the evening's offerings.

Hugo Herrmann's *Strassensingen* (Street Songs) captures effectually the atmosphere of a great city as sensed by a poetic young musician. There are six episodes for the chorus, *Accordian*, *Street Singer*, *Express Song*, *Street-Girl's Song*, *Taxi Song* and *Radio Burlesque*. The *Express Song* was notably reflective of the lofty quality of Herrmann's creative powers. In this number the Schola Cantorum forces under Ross functioned smoothly, singing the complicated passages and dissonances with fine attention to tone and dynamic shading.

Gordon String Quartet A large audience that included many of the city's prominent musicians gathered in Town Hall to hear the third and last concert of the season by the Gordon String Quartet.

The hearers were treated to some exceptional ensemble playing in a program composed of Bernard Wagenaar's second quartet (played from MS. for the first time); *La Oración del Torero* by Turina; the Italian *Serenade* of Hugo Wolf; and Brahms' op. 51, No. 1, quartet in C minor.

The Gordons gave a finely spun, evenly balanced interpretation of Wagenaar's new work, a piece of music in four movements which, in many spots, is plainly derivative, broadly reminiscent of famous modern

(Continued on page 16)

"FREDERIC BAER'S RECITAL IS CALLED BEST OF SEASON"

(Headline in Pittsburgh Press)

"Frederic Baer disclosed a carefully trained voice which he employed with discretion and finesse. Artistry characterized the Russian group. The projection of Brahms' *Botschaft* stamped him as a lieder singer of attainment."

—Ralph Lewando, Pittsburgh Press, Jan. 8, 1932.

"He is a brilliant concert artist. His voice is excellently resonated, has magnificent mezza voce, knows style, feels interpretation. One cannot help but admire his parlando, the greatest asset in a baritone, and one must praise his half voice. Fine concert all the way."

—Harvey Gaul, Pittsburgh Post Gazette, Jan. 8, 1932.

"Baer's voice is a ringing and clear baritone. He has a fine sense of values, is at home in all schools, and can sing a rousing sea chanty alongside a delicate serenade with equally moving effect."

—J. Fred Lissfelt, Pittsburgh Sun-Telegraph, Jan. 8, 1932.

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"Baer Pleases His Audience"

(Headline in Springfield Union)

"If applause be reliable measure of success, Frederic Baer, singing before Springfield's most critical audience, the Tuesday Morning Musical Club, won full measure. He presented a fine and varied program. The Baer voice is large, and includes ringing top notes. In quieter passages he handles this instrument with considerable skill and has a well-developed pianissimo."

—Willard M. Clark, Springfield Union, Nov. 17, 1931.

"Frederic Baer delighted a large audience. The 15-odd songs proved all too few, and the singer graciously added selections. Each group and the separate numbers of each group, were placed with telling effect. The result was one of the most discriminatingly arranged vocal recitals it has been the pleasure of the Springfield public to hear in some time. Baer has a resonant voice of dramatic timbre, which he employs with ease and freedom. His diction is equally good in English, German, French and Italian, and he is capable of projecting the emotional content of each song, whatever the language, by his wide range of dynamics."

—Springfield Daily Republican, Nov. 18, 1931.

"Singing of Baer Thrills Audience"

(Headline in Kingston Freeman)

"One of the most beautiful concerts ever heard in Kingston was that given by Frederic Baer. With consummate artistry, with beautiful tones always, whether soft and light as a summer zephyr or resonant as the roll of a great organ; with an exceedingly rare spiritual insight into the heart of each song he sang, he held his audience breathless and intently silent as he covered the entire gamut of human emotions with such perfect understanding that his listeners were thrilled again and again."

—Clara Reed, Kingston Daily Freeman, Jan 5, 1932.

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RICH MUSICAL LORE FOUND IN SONGS OF THE BIBLICAL SHEPHERDS

Phillips-Robertson Once Football Athlete and Musical
Comedy Singer, Now Specializes in Music
of the Psalms

Eight years ago a husky football player came out of the Pacific Northwest to be in the backfield at an Eastern university. That young man played good football, they say; and then he found himself singing in Flo Ziegfeld and Eddie Cantor musical shows. Today this same singing athlete, Jesse Phillips-Robertson, is recognized as a musi-



Photo by Underwood & Underwood
JESSE PHILLIPS-ROBERTSON
Singer of Psalms.

cal specialist unique in the annals of the profession. Robertson is known everywhere in his field as "the Singer of the Psalms of David."

The Spokane, Washington, bass-baritone has been nourished since babyhood on the Psalms. The musical, poetic and dramatic appeal of these "songs of the soul" is so universal, so profound, so basic, that Jesse Phillips-Robertson is striving to make the psalms a starting point for new researches in the whole structure of music. As the artist points out, this appeal is more than religious; it goes down to the ground-roots of folklore and art.

"It is surprising to me," said Robertson, "that the Hebrew folksongs and psalms have been neglected so long by musicians, in view of the amazing emotional qualities inherent in the ancient lore—qualities which are thrillingly alive and modern today. Just as the Negro spiritual, our American Indian tunes, and the mountain ballads mirror the lives and manners of these people, so do the Hebrew psalms reflect the habits, customs, thoughts and history of a profoundly rich civilization, a civilization on which our present-day culture, art and monotheistic worship are founded."

Robertson illustrated one of his songs of Zion for the interviewer; a lilting, fascinating melody that would be envied by a Stravinsky; first sung, accompanied on his authentic longnecked lute, then taken up on his shepherd's flute, an instrument with a singularly poignant appeal.

"As you doubtless hear," said Robertson, "this kind of music is not only of religious value but at the same time holds a strong musical appeal."

In keeping with the spirit of the psalms, replete with mention of musical instruments, Robertson uses numerous accessories in his programs. He has gathered innumerable mementos and instruments from the Holy Land and the Orient in general. He demonstrates, for example, the tinkling and the loud sounding cymbals of the Scriptures, the toph, the silver trumpet, the ram's horn, the zamoora, or double pipe, the ute, the camel and sheep bell. He has surrounded himself, in his programs and in his studio, with such quaint possessions as sackcloth and ashes, the traditional rod and staff, ancient script, a spinning-wheel, shepherd's slings and sling-stones from the Valley of Elah, tear-bottles, and scores of similar relics which add atmosphere and historical accuracy to his recitals.

Despite his predilections for the Hebrew lore, Robertson is of Scottish-Irish descent, without any Jewish kinship.

"When I puzzle over the fate which has given me this strange specialty," he remarked, "I trace my intense interest in psalmody to my early training in the United Presbyterian faith. We used the psalms in worship, and later the truth came to me that the universal appeal and beauty of these songs of all the world could form the true basis for our music. There is excellent material in the hymnals used in the various churches; eventually, I think, the psalms will be recognized as the ideal fountain of sacred song, a meeting place for all men."

In addition to fulfilling recital engagements, Robertson sings over the radio and takes a prominent part in all the church holiday festivities. He has sung the latest ditties of Broadway in Whoopee, Funny Faces and other musical comedies; he belongs to the Ritz Quartet, which won a silver cup in the Wanamaker contest several years ago. He is a graduate of the Institute of Musical Art of New York; in fact, the lute he plays was selected by a distinguished lecturer at the institute, W. J. Henderson.

At the coming annual services at Columbia University in New York, this same stalwart singer from the West, will usher in the Easter dawn on the steps of the university.

And this is the youth who came East to play football. H.

American Vocal Quartet on Tour

The American Vocal quartet is on a tour of the Middle West, under the auspices of

the National Music League. During the next six weeks this ensemble will appear thirty times in programs consisting of concert versions (in costume) of Martha and The Gondoliers; and in miscellaneous recitals. The members of the quartet are Mollie Gould, soprano; Helen Lockwood, contralto; Willard Young, tenor; George Newton, bass. All are pupils of Francis Rogers, of New York.

New York Opera Comique Gives Orpheus in Hades

For its next to the last presentation this season, the New York Opera Comique, Inc. (Ernest Knoch, conducting) gave Offenbach's Orpheus in Hades (translated and adapted by John Alan Haughton), at the Hecksher Theatre, New York, March 7-12.

Orpheus is somewhat of a novelty to the present generation in New York City, as it had not been produced since the 1880's until this company revived it last season in the Haughton version. The translator has preserved all the zest of the hilarious parody and has added a saucy, modernized flavor characteristically his own. The cast enlisted: Public Opinion, Rise Stevens; Eurydice, Patricia O'Connell; Orpheus, Hall Clavis; Aristaeus (Pluto) William Hain; Morpheus, Edward Iskenderian; Cupid, Celia Guernsey; Venus, Olga Shalit; Jupiter, Wells Clary; Diana, Thelma Goodwin, in the Monday performance, replacing Tanina Piazza, who was indisposed; Juno, Lanier Ogburn; Hebe, Jeanne Lowell; Mars, John Alden Towle; Cybele, Esther Green; Mercury, Howard Laramy; John Styx, Arnold Spector; Bacchus, Theodore Everett; a ballet consisting of Eva Dainoff, Beverly Hoiser, Valeska Hubbard, Tom Draper, Pat McGrath and Morris Honig; and a following of lambskins, gods, goddesses, angels, furies, flies and devils. John E. Burks and Ernest Otto were the stage directors. Settings and costumes were designed by Anthoni Panenko; costumes, executed by Mme. Nan Haverstick; and dances, by Edwin Strawbridge.

The opera was brought to successful hearings during the week. Patricia O'Connell, Thelma Goodwin, Rise Stevens and Hall Clavis are to be singled out for the fine quality of their singing and acting. But William Hain, Wells Clary and Arnold Spector made outstanding contributions; Messrs. Clary and Spector injecting to a high degree an enjoyable comedy element.

The melodies of Orpheus had an added significance in that the music was played on the violin of Offenbach's brother, Julius. It is the same instrument on which the Orpheus themes were heard at that opera's premiere in Paris in 1858. The violin in the hands of Orpheus was in reality played by the concertmaster of the New York Opera Comique, William Gegner.

An almost capacity house was warmly appreciative of the presentation, recalling the principals to the footlights many times.

M. S.

Gilbert and Sullivan Spring Season Begins

The Gilbert and Sullivan unit of the Civic Light Opera Company inaugurated its spring tour at the Majestic Theatre, Brooklyn, N. Y., March 14, by presenting The Mikado with Howard Marsh, William Danforth, Frank Moulan, Herbert Waterous, Hizi

Koyke, Vera Ross, Ethel Clark and Allen Waterous in the cast; together with the Gilbertian ensemble of forty voices.

Following Brooklyn, brief engagements will be played at the Shubert Theatre, New Haven, Conn.; The Horace Bushnell Memorial Hall, Hartford, Conn.; and in Providence, R. I., prior to the annual visit to Boston at the Colonial Theatre, when Ruddigore, The Gondoliers, Patience, and The Pirates of Penzance will be added to the road repertoire.

Maurice Hewitt Writes on Evolution of the Violinist

Maurice Hewitt, who came to this country from France last fall to become director of the violin department of the Cleveland Institute of Music, Cleveland, O., after



MAURICE HEWITT

twenty years spent as professor in the American Conservatory in Fontainebleau, writes on the evolution of the violinist. Mr. Hewitt outlines the substance of his article—"To hear is agreeable. To appreciate is preferable. To play is superior." He characterizes violin playing as "a way of approaching beauty, the eternal source of the highest joys; a way of creating for oneself an imaginary, fairylike world which every being needs in order to live. It is also a way to overcome our weaknesses, to improve our faculties."

"The education of a violinist," he continues, "is a complicated problem. All the faculties of the individual—musical, intellectual, mechanical, enter into play; and it is on their harmonious development that the future of the musician depends. First of all," admonishes Mr. Hewitt, "be a good workman, then a good craftsman. Technic is compared to the muscular fitness of an athlete; and its constant maintenance, to the constant exercise a champion requires to keep him in form. As for the teacher of violin, 'The great pedagogue is like the great doctor who cares for his patients according to his diagnosis, the tendencies and the relationship of symptoms; and not according to an established formula.'

"Violin playing," says Mr. Hewitt, "might be compared to a mountain, with the ideal performance represented as the snow-capped peak. The aspirant toils up toward the summit, sometimes slipping back, sometimes meeting dangerous obstacles, but with a dazzling goal in sight."

Argentina's Farewell Recital

La Argentina will make the last appearance of her American season tomorrow night (March 20) at Carnegie Hall, New York. This marks the Spanish dancer's forty-eighth recital in New York since her American debut November 9, 1928, at Town Hall. For her farewell program she is to repeat several of her interpretations, such as the Fire Dance from El Amor Brujo, and La Corrida, Impressions of a Bull-Fight. She will also be seen in a number of dances to music of Albeniz, including Cordoba, Puerta de Tierra, a classic Bolero, Castilla, and Malaguena; as well as two dances from the Pitaluga ballet, La Romeria de los Cornudos; La Garterana, a popular dance of Toledo to music of Guerrero; and Iberian Dance, a choreographic drama in three parts, dedicated to La Argentina, to music of Joaquin Nin. Mme. Argentina will perform next season in Europe and the Near East; returning to America in the autumn of 1933.

Worcester Festival Programs

The preliminary announcement for the music festival at Worcester next October includes among pieces in preparation: Constant Lambert's The Rio Grande for chorus, orchestra and piano-solo; Elgar's Dream of Gerontius; Vaughan-Williams' Benedicite; the Spring section of Haydn's Seasons to mark the two hundredth year since his birth; Carpenter's Song of Faith, lately heard at the symphony concerts for the Washington Bicentenary; Horatio Parker's ballad for men's chorus, The Leap of Roushan.

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LA SONNAMBULA TO REAPPEAR IN NEW YORK

(Continued from page 6)

three groups were gathered in the opera house. They were the general public, friends of Mr. Fry, and the supporters of the king of tenors, who had decided to sing even with Madame Laborde. The theatre was crowded, all waiting for something to happen. At the conclusion of the introduction, Benedetti appeared. Hisses as well as thunderous acclamations greeted him. At length he tried to sing, but the audience continued the bedlam which had broken loose. When the tumult finally subsided, there were cries of, "Order! Order!"

"Off the stage with the rascal!" cried the friends of the impresario.

"Apologize to Madame Laborde!"

"Give us 'Yankee Doodle'" shouted some of the public; while others yelled, "Carry him back to old Virginy!"

Questions and rebuffs filled the air for some time. Occasionally Benedetti would open his mouth and attempt to sing, but it was useless. Finally the curtain was ordered down. Mr. Fry then came before the footlights. The reception accorded him was, however, anything but flattering and cordial. Hisses greeted him. At last after being allowed to stammer out his speech, the performance continued. At the close of the opera both Madame Laborde and Benedetti were called before the curtain and warmly applauded by all factions.

CELEBRATED NORMAS

Since Norma was first performed in Milan, at the Teatro alla Scala, December 26, 1831 (with Giuditta Pasta in the title role) this two act work has tempted many a prima donna. Perhaps they have been attracted by the costume of the priestess, with flowing robes, her head bound with the mystic vervain, and a golden sickle in her hand, all contributing to the scenic beauty; or the exquisite arias, Casta Diva being regarded as one of the gems of Italian song. Among the many who have thrilled audiences in the United States are: Mrs. Joseph Wood, Mrs. Sutton, Mrs. Seguin, Giulia Grisi, Ester Corsini, Fortunata Tedesco, Anna Bishop, Mme. Laborde, Caterina Barili-Patti, Teresa Parodi, Rose de Vries, Balbina Steffanone, Marietta Alboni, Anna de LaGrange, Marietta Gazzaniga, Mme. Caradori-Allen, Caroline Alimo, Adelaide Cortesi, Virginia Whiting-Lorini, Agnes Natali, Mme. Carozzi-Zucchi, Mme. C. Briol, Mme. Parepa-Rosa, Louise Lichtmay, Teresa Tietjens, Gertrude Corbett, Maria Palmieri, Eugenia Pappenheim, Lilli Lehmann, Rosa Raisa, and Rosa Ponselle.

A score or more of Norma performances were given at the Astor Place Opera House and Academy of Music during their operatic reigns, as well as at the Metropolitan Opera, where it was revived after thirty-five years of slumber on November 16, 1927.

BEATRICE DI TENDA, I PURITANI AND I CAPULETTI E MONTECCHI INVADE THE UNITED STATES

Beatrice di Tenda or Il Castello d'Ursino in three acts, the last Bellini work for which Romani wrote the text, entered the United States for the first time by way of New Orleans. It was a poor imitation of Anna Bolena, and had been first given in Venice,

at the Teatro La Fenice, March 16, 1833. After the performance at the Théâtre d'Orleans, March 21, 1842, the first New York production was given at Palm's Opera House, March 20, 1844, in Italian, with the following cast: Atilio Valtellina as Filippo; C. Antognini as Orombello; Filippo Albertazzi as Annichino; Amalia Majocchi, as Beatrice; Signora E. Albertazzi as Agnese, and A. Benetti as Rizzardo.

The port of entry for I Puritani (The Puritans), was Philadelphia. This sixth work of Bellini to be produced on this side of the Atlantic was presented at the Chestnut Street Theatre, November 20, 1843. Scarcely three months later, February 3, 1844, it was given at Palm's Opera House, in Italian, with the following cast: Signor Mavor as Lord Gautier Walton; Atilio Valtellina as Sir George; L. Perozzi as Lord Arthur Talbot; Signor Majocchi as Sir Richard Forth; Filippo Albertazzi as Sir Bruno Robertson; E. Albertazzi as Henrietta, and Euphrasia Borghese as Elvira.

I Puritani was the eleventh and last work from the pen of Bellini. When he came to the point of selecting the librettist for this opera, he faced the necessity of looking for a new text writer, for he had had a misunderstanding with Romani. Thus it came to pass that Count Carlo Pepoli wrote the book of this three act score.

The success of the first production in Paris, at the Théâtre Italien, January 25, 1835, brought Bellini not only many honors, which included a decoration from the King of Italy and the Order of the Legion of Honor from France, but best of all a reconciliation with Romani.

Among those who have been heard as Elvira, in the United States, are: Clotilde Barili, Euphasia Borghese, Angiolina Bosio, and Balbina Steffanone, during the twelve performances given at the Astor Place Opera House; Giulietta Grisi, Anna de La Grange, Comtesse Ferussac, Pepita Gassier, Adelina Patti, Etelka Gerster, and Laura Zagury, at the Academy of Music. At the Metropolitan Opera House, October 29, 1883, Marcella Sembrich appeared at the only performance there, until the revival on February 18, 1918, when Maria Barrientos was heard at the four presentations given during the season. The Metropolitan revival was preceded by that at the Manhattan Opera House in 1906, with Mme. Pinkert, and on February 26, 1909, with Luisa Tetrazzini. Amelita Galli-Curci has also appeared in the role of Elvira.

I Puritani, which comes third in regard to popularity in the United States, was followed by I Capuletti e Montecchi, the seventh and last of Bellini's works to seek a place in the repertoire of American operatic organizations. This two act opera, for which Romani supplied the text, was founded on Shakespeare's Romeo and Juliet. In the composition of the score, Bellini incorporated a considerable portion of Zaira, an earlier work, so as to have it completed in time for the first production at the Teatro La Fenice, Venice, March 11, 1830.

Philadelphia again became the scene of (Continued on page 33)

EVERY LITTLE BIT HELPS



JOSE ITURBI

drops a nickel into Walter Damrosch's bank for the Musicians' Emergency Aid, the coin representing the proceeds of the Spanish pianist's recital at Carnegie Hall, New York, March 21, which he will give to this cause. Last season Mr. Iturbi assisted the movement to help unemployed musicians of America by a donation of \$1,000.

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GOETHE'S INFLUENCE UPON MUSIC

(Continued from page 7)

Great and admirable as this influence has been, the fascination emanating from Goethe's greatest work, Faust, was still more powerful. A whole book may be filled with the enumeration and description of musical compositions called into existence by Goethe's Faust, not only in Germany, but also in many other countries. No less than eighty orchestral scores have been counted, providing music for the theatrical performances of Goethe's drama, Faust, or utilizing the Faust story in opera or oratorio. Only the most remarkable of these attempts can be briefly mentioned within the limits of an essay. The earliest opera, entitled *Dr. Faust*, was given in Bremen 1797, and a year later in Hannover. Its libretto, written by Heinrich Schmieder, combined scenes from the first part of Goethe's Faust with episodes from other contemporaneous Faust poems by Maler Müller and Klinger, finally going back to Christopher Marlowe's *Dr. Faustus* of 1589 and the old German Faust book. The composer of this opera, Ignaz Walter, is entirely forgotten, though his music is not without merit.

FAUST AS INSPIRATION

Goethe's friends and musical assistants, Reichardt and Zelter, of course wrote a con-

siderable number of songs, demanded by the Faust poem. The first complete music for theatrical performance of the Faust drama, however, was composed by the Polish prince, Anton Radziwill, residing in Berlin, the cultivated and influential magnate also known from Chopin's biography. This pretentious score, for solo voices, chorus and orchestra, though fashioned by an amateur, was surprisingly successful in its time (it was published in 1835). Ludwig Spohr, the great violinist, brought out his opera, *Faust*, in Prague 1816 and Frankfurt 1818; it was soon forgotten in spite of some attractive music.

Much more significant however is the Faust echo coming from France. In 1827 Goethe's Faust was given in Paris for the first time with music by Beaucourt. Other forgotten Faust versions were performed in those years in Paris, also in Brussels and London. Their most useful effect was to make young Hector Berlioz familiar with Goethe's drama. He was so powerfully impressed by it that he wrote in 1829 (prior to the *Symphonie Fantastique*) eight pieces, illustrating scenes from Faust. These strikingly original compositions, Berlioz' op. 1, were sent to Weimar in a beautifully engraved copy, but the eagerly expected answer from Goethe never arrived. Zelter considered Berlioz' music as the product of a crazy young fellow, and Goethe consequently did not pay any attention to it. Nevertheless this op. 1 was in later years made the basis of Berlioz's dramatic legend, *Damnation de Faust*, finished in 1846 and ever since performed in all countries. In spite of great liberties taken by Berlioz with Goethe's plot; in spite of the French mentality contrasting sometimes so strangely to the Germanic spirit of Goethe, yet Berlioz' *Damnation de Faust* is an ardent, touching and weighty homage to Goethe's genius.

Robert Schumann's Faust music, already mentioned, was written about the same time. In its third part, at least, it becomes worthy of its grand subject. Lindpaintner, Conradin Kreutzer, Reissiger, opera conductors of great reputation in Germany towards 1840 came out with more or less ambitious Faust scores. Henry Hugh Pierson and Henry Litloff also tried their hand at the attractive problem. Richard Wagner of course could not pass by silently. Already as a youth of nineteen years he had composed seven songs from Faust, with one exception the same scenes selected also by Berlioz' juvenile attempt. A Faust Symphony was later planned by Wagner in Paris; however only the first movement was actually written, and this piece, *Faust in Solitude*, was tried in 1840 at the Paris Conservatoire during a rehearsal, but rejected by the directors, and declared "a long enigma." Fifteen years later in Zurich Wagner worked this piece over, and it became the now well known Faust Overture, certainly one of the most genial musical illustrations of the Faust atmosphere. Let it also be remembered, that Wagner in his essay on Beethoven based his interpretation of the Ninth Symphony on copious quotations from Goethe's Faust. After Berlioz' and Wagner's homage to Faust, Liszt had of course to follow suit, and in his Faust Symphony he showed his orchestral and symphonic art in a most brilliant light, illustrating in its three movements most originally Faust, Gretchen, Mephisto.

GOUNOD AND OTHERS

The most popular work based on the Faust drama came out in Paris in 1858, about the same time as Liszt's symphony: Charles Gounod's opera, *Faust*. Though its libretto is almost a blasphemy of Goethe's sublime poetry, yet Gounod's attractive and graceful music has carried the opera all over the world for three-quarters of a century. Ten years later, in 1868, Arrigo Boito, later Verdi's able librettist brought out an opera, *Mefistofele*, in Milan, a score in many respects far in advance of its time in Italy. Critics have always written with great respect of this Boito score, but the public has not pronounced its verdict in favor of Mefistofele.

A new Faust music (designed for the festival performances of Goethe's Faust in Weimar 1875) by Eduard Lassen, was very successful in Germany and remained for a long time in the theatrical repertoire all over Germany.

While the operas of Gounod and Boito were written to new libretti, treating the Faust story more or less freely, several attempts have been made in Germany to compose Goethe's original text (with certain omissions) word for word in operatic manner. Between 1890 and 1900 Heinrich Zöllner's opera (or rather music-drama, *Faust*) was much given in Germany. Also Cyrill Kistler, formerly well known as a composer and theorist, has in similar manner treated the first part of Goethe's Faust as a music-drama. Possibly Richard Strauss may have been encouraged by these predecessors, in transforming Oscar Wilde's *Salome* word by word into an opera. Few

people know that Anton Rubinstein is to be credited with an orchestral portrait of Faust, his op. 68, in a series of musical delineations of heroic and tragicomic characters, like Ivan the Fourth and Don Quixote.

Certain Faust scenes have been composed for soli, chorus and orchestra by a number of composers of rank. Thus Felix Draeseke, formerly widely known as a master of counterpoint and a teacher (many musicians of the elder American generation were his pupils) has composed in the form of a cantata the Easter Morning scene from Faust. Wilhelm Berger (born in Boston, Mass.), one of the best German musicians of his time but unjustly forgotten nowadays, published a very remarkable choral composition of the text of the Euphorion scene from the second part of Faust, a piece worth hearing even in 1932. Gustav Mahler has in his eighth symphony taken the closing scene of the second part of Faust as text for the choral finale, the first movement treating the sublime ecclesiastic hymn, *Veni Creator Spiritus*. This Mahler movement, comprising an adagio, scherzo and finale, is without any doubt one of the most grandiose and inspired achievements of modern music, and would alone suffice to assure enduring fame to Mahler and to place him in the front rank of modern composers.

ENDURING GOETHE INFLUENCES

Finally Ferruccio Busoni's opera, *Dr. Faust*, must be mentioned, the work of a pure and great artist, the fruit of a life-long profound study and admiration of Goethe. Busoni's Faust is too exclusive, esoteric and ascetic in character to appeal to the general public. It will never be a popular success, but it will strongly interest those cultivated enough to appreciate the hidden mysticism and philosophy of Goethe, and it will always do honor to Busoni, representing the precious, ardent homage of his profound meditative and mystic spirit, to the universal genius of Goethe. Busoni did not make use of Goethe's drama, but rather of Goethe's principal source, the old German Faust book of the 15th century.

In a comprehensive study of Faust in music one would also have to speak of the many burlesque operettas, ballets and pantomimes. Already in 1833, one year after Goethe's death, the King's Theatre, London, gave a Faust ballet successfully, with music by Adolphe Adam, the composer of many fine comic operas, *Le Postillon de Lonjumeau*, making him world-famous. In later years Adam must have been ashamed of the polkas and waltzes he had written for the Faust ballet, for he destroyed his score. Also Gustave Hervé, the composer of *Mamzelle Nitouche*, projected an operetta, *Le Petit Faust*.

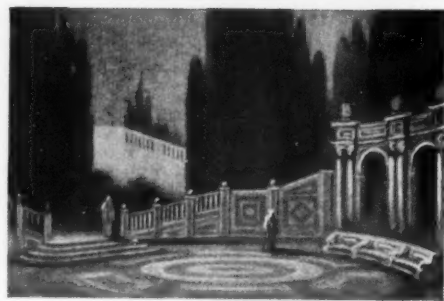
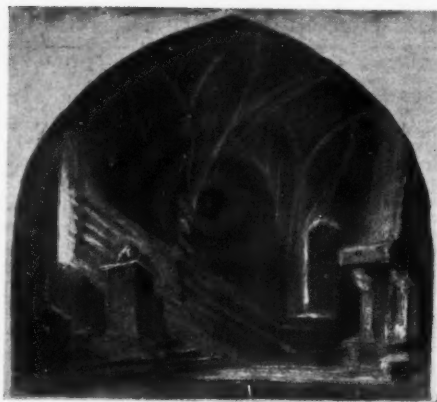
Let us finally remember that also other Goethe dramas and novels have often been used for opera-libretti, and that two of these works at least belong to the most popular numbers of the international operatic repertoire, namely Ambrose Thomas' *Mignon*, founded on Goethe's novel *Wilhelm Meisters Lehrjahre*, and Massenet's *Werther*, taking its subject matter from Goethe's *Die Leiden des jungen Werther*. Of Götz von Berlichingen, Karl Goldmark made an opera also Clavigo, Erwin and Elmiere, Claudine of Villa Bella, have been illustrated musically by several German composers.

Summing up all the countless songs to Goethe's poems, the many cantatas, choral compositions, overtures, symphonies, operas based on his works, one is justified in asserting that for 150 years Goethe has without interruption helped to enrich the art of music, by inspiring the greatest masters of composition.

Many musical works of the very highest order carry the name of Goethe on their title-page. Nobody else, not even Shakespeare, has so lavishly inspired composers. In the memorial year 1932 the art of music will gratefully acknowledge what it owes to the sublime poet, Goethe.

Muriel Brunskill Returns to England

Muriel Brunskill, English contralto, who was received in New York, Chicago and elsewhere on her recent concert tour of the United States, has returned to England to fulfill her European engagements. On Good Friday, March 25, she will sing selections from Parsifal, under the direction of Sir Henry Wood, at Queens Hall, London; and in the evening she will be heard in *The Messiah*, under the direction of Dr. Malcolm Sargent, at the Royal Albert Hall. Mme. Brunskill will appear in several cities in Holland during April. She will return for her next American tour in February, 1933.



FAUST'S STUDY (ABOVE) AND THE PARK OF THE DUCAL PALACE IN PARMA, settings for Busoni's *Dr. Faust*, "representing the ardent homage of his mystic spirit to the universal genius of Goethe."

Opera Subsidy Continues

LONDON.—Anxiety has been evident in many quarters as to the possibility of the withdrawal of the opera subsidy (£17,500) granted last year by the Socialist Government. The Postmaster-General, however, has announced that the present government will continue to grant the same amount for this year. J. H.

Opera at Nice

NICE.—The annual opera season will present The Pearl Fishers, Madame Butterfly, Mignon, Ballo in Maschera, Lucia, and other favorites; sung by Arangi Lombardi, Louisa Visconti, Margherita Carosio, Bruno Landi, Albino Morone, Giulio Fregosi, and others. D. S.



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JULIA VARDO

Soprano

In Debut Recital at Town Hall Recently

N. Y. Eve. Post: Jan. 22, 1932

Julia Vardo gave a song recital last evening in Town Hall and greatly pleased her audience by her singing of Handel and Debussy arias, and French, Italian and English songs.

N. Y. American: Jan. 22, 1932

At Town Hall last night Julia Vardo was the attraction in a program of songs. And she was an attraction in more than one detail. She is a beautiful young woman whose taste in song and in its exposition charmed her auditors to generous enthusiasm.

N. Y. World-Telegram: Jan. 22, 1932

Offering an intelligently prepared program of songs and arias in French, Italian and English, Julia Vardo, soprano, a resident New Yorker, made her local debut at the Town Hall last evening.

Miss Vardo's voice is light in calibre and lyric in quality. . . . She brought a pleasing tone, good taste and a simple, unassuming manner. To these merits she added a gracious stage presence.

N. Y. Times: Jan. 22, 1932

Miss Vardo is a singer of striking beauty in appearance and, although she seemed a little nervous, her presence on the stage was charming. She has a voice of clear lyrical qualities. . . . She was rewarded with generous applause for her expression of Gluck's "Divinites du Styx," the "Serenade Melancolique," by Rhene Baton, and an aria from Debussy's "L'Enfant Prodigue."

N. Y. Herald Tribune: Jan. 22, 1932

Julia Vardo, soprano, made her first appearance here in a recital in Town Hall last night. . . .

The singer disclosed a naturally agreeable voice of considerable power. . . .

N. Y. Sun: Jan. 22, 1932

The soprano disclosed a good natural voice. . . . Her singing was well phrased and her voice well produced. . . . This artist may develop her powers to further extent, for she has, as noted, a good natural voice, and she possesses artistic taste. Her stage appearance was greatly in her favor.

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Adolf Busch and Rudolf Serkin Enregister G Major Work—
The Zimbalist and Seidel Recordings of Op. 100 and Op.
108—An Early Flute Sonata and Other Flute Discs
—Johann Christian Bach's Sinfonia by Mengelberg

BY RICHARD GILBERT

The Brahms violin and piano sonatas, three in number, are sufficiently well known as to preclude detailed mention of their numerous merits here. Considering the usual sort of fare, in the negligent and tasteless choice of violin recording material, we should offer particular thanks for being presented with three such admirable albums as these mentioned below.

Brahms' op. 78 work, his first essay with the king of stringed instruments and the keyboard in duet, finds him completely at home with the medium. It is intimate in conception as well as in style and writing. Adolf Busch and Rudolf Serkin invoke meditative contemplation, and at the same time allow the idyllic moods to combine happily with the more deeply introspective moments. Their playing and the recording, too, for that matter, is balanced to a point of extreme verisimilitude; the entrances and exits of each performer are admirably timed; the peculiar form of the sonata—enhanced as it is by the working out of infinite detail, concentrated and laconic—offers especial problems of virtuosity and artistic sensitivity, which these sterling musicians solve without difficulty.

The reading of Busch and Serkin will be found in Victor album No. M-121, published this month. The recording was made in Europe.

For the sonatas, op. 100 and op. 108, we must go to Columbia. Listed in that company's catalogue for some months, the recordings are eminent both as to playing and reproduction; if you have missed them previously, by all means acquaint yourself with the sonata teams of Efrem Zimbalist and Harry Kaufman, and Toscha Seidel and Arthur Loesser. The first mentioned two some play op. 108 (album set No. 140); the latter, perform the keystone work (album set No. 36). Seidel and Loesser have also recorded op. 78, but I would not place their interpretation on a par with that by Busch and Serkin. However, their playing is always competent and dependable.

Suggestion: the neophyte would begin best by first familiarizing himself with the op. 100 work. In outward form this sonata is the most grateful and effective of the three, the most convincing and easiest to understand. Its tonal effects are intensely enchanting; the first movement, in particular, has the advantage of being comparatively easy to play. However, the young Brahmsian will eventually turn to the Rain sonata (op. 78) and then to the last one, which was dedicated to Hans von Bülow. Incidentally, the Rain sonata gets its nickname because of the suggestion furnished by a song of Brahms, *Regenlied*. Op. 100 is commonly referred to as the Thun sonata, only because it was composed "during a sunshiny summer spent on the Lake of Thun, 1886." The respective dates of composition are 1878, 1886 and 1887.

Columbia

Archaic instrumental music is always desirable for the phonograph, and recordings of antiquated and forgotten rococo writings make decidedly valuable musical documents. In the first place, seventeenth and early eighteenth century chamber music is not difficult to record; and, secondly, it is not played frequently in public. An excellent record to put alongside of the Caix d'Hervey's cello *Plainte* played by Maréchal (reviewed February 20) is the current publication of J. B. Loeillet's quaint sonata for flute and harpsichord: record No. 50316D, played by J. Nada and J. Hoorenmann. Their execution is superb and the recording, while not loud, is crystal clear.

Loeillet came of a family of distinguished Flemish musicians whose biographies, in some instances, have become inextricably confused. Jean Baptiste is accredited with 1653 as a birthdate. He died in 1728. J. B. was a flute player, oboist, and composer who attained great proficiency at an early age. He went to Paris in 1702. Three years later he migrated to England, where he became first flutist of an organization at the Haymarket Theatre, reputed to be the earliest operatic orchestra ever formed in London. While there he set himself up as a teacher of the flute and harpsichord. This native of Ghent was not only one of the first to compose regular solos for his instrument, but, according to the most erudite of flute historians, Rockstro, had the honor of being the earliest performer on the transverse flute in England. It may interest teachers

and, certainly, flute players to know that Loeillet died worth £16,000.

Loeillet published many sonatas for flute alone and with accompaniment, two flutes and flute trios. The present work is brief, in the form of a suite: grave, allegretto, adagio, gavotte, aria, allegro. The music is not unlike that usually associated with the period: tunefully ingratiating, full of drawing-room and candle light associations and stately charm. The sort of music, one suspects, that Frederick the Great and Quantz played at Sans Souci.

The flute has a more extensive repertoire than any other wind instrument. Best adapted for the intimacy of a drawing-room, it also accommodates particularly true phonographic reproduction in which the tone retains its original rotundity and resonance, and the volume remains practically undiminished. I have a record of Syrinx, for flute alone, which Debussy wrote for Louis Fleury (played by the Paris Conservatory pedagogue, Marcel Moyse) in which not only the intake of the performer's breath may be heard, but the actual air column passing over the mouth-hole as well. While I am on the subject, it might be well to mention a few representative recordings in which this gentle and suave instrument figures prominently:

There are the National Gramophonic Society discs of Mozart's quartet in D major (K285) for flute, violin, viola and cello (flute by René Le Roy); Bach's sonata in E flat major for flute and piano (René Le Roy and Kathleen Long) (Honegger's

Danse de la chèvre, flute alone, is on the odd side of this set); and Handel's sonata in G major, played by the same artists. The French Odéon recording of Debussy's sonata for flute, viola and harp, and the French Columbia set of Gabriel Pierné's Sonata da Camera, op. 48, for flute, piano and cello, are splendid modern examples. The latter contains a Sarabande sur le nom de Louis Fleury. Moyse plays the flute part in both recordings. The records may be procured through any disc importer. Moyse has interesting lists of solo numbers in the French Columbia and Odéon catalogues. John Amadio records for H.M.V. and Victor. I almost forgot to mention that strange and curiously figured work by Irving Scherker's "group of one," Georges Migot: quartet for flute, violin, clarinet and harp (French H.M.V. Nos. W872 and W873). Naturally, the recordings of Bach's suite for flutes and strings in B minor (reviewed February 20) should not be absent from any list.

Victor

Johann Christian Bach, who strayed farther from home than any of his numerous brothers and sisters, and, indeed, most of his illustrious ancestry, and hence became known to musical posterity as the Italian or English Bach, wrote some highly respectable compositions, not the least known of which is a sinfonia in B flat major. This work adumbrated in divers respects later efforts of the symphonists, beginning with Haydn. Ultimately, J. C. Bach's sinfonia became a favorite with Willem Mengelberg. The Dutch conductor often played it for his erstwhile Philharmonic audiences; and just before departing for Amsterdam directorial activities in 1930, he directed it for the Victor microphones. So fond is he of the sinfonia that he also recorded a two-part version for Columbia, using his Concertgebouw Orchestra. The Victor records (Nos. 7483 and 7484) contain the complete sinfonia: allegro assai, andante and presto in the Stein arrangement. Each movement takes a side and, as a filler, the Mahler orchestration of the famous Air by Bach senior is thrown in for good measure. The performance and reproduction are all one could desire; and real virtuosity is displayed by Bruno Labate in the oboe solo of the andante.

Australian Artists Please Hearers at Many Concerts

SYDNEY (AUSTRALIA).—Dagmar Roberts, Sydney pianist, at the age of twenty years has broadcasted 160 solos from memory in less than two years. She appears over A Station, 2 F.C. and 2 B.L. and has played, among other things, Beethoven's G major

concerto and Tchaikowsky's B minor concerto. Her programs included a range from early Italian composers, through the classic masters, to the modern Russian, Czech, French, English, Spanish, and Italian schools.



DAGMAR ROBERTS

Miss Roberts is a graduate of New South Wales State Conservatorium and a holder of performer's and teacher's diplomas. She has given four public recitals, with such works as Bach's Chromatic Fantasia and Fugue; an organ toccata and fugue in D minor (Bach-Busoni); Schumann's Fantasy, and Etudes Symphoniques.

FRENCH VIOLINIST WINS

Françoise Mores, young French violinist, who is on a world tour, gave her first recital at the State Conservatorium. The large and enthusiastic audience was charmed and impressed with her refined art.

Her performance of a Bach unaccom-

panied suite showed fine conception of the work and complete command of the instrument. The gifted artist interpreted with deep feeling and brilliant technic. Her program included Schumann's Phantasietück; Veracini-Salmon's sonata; Saint-Saëns' Rondo Capriccioso; Chopin-Sarasate's Nocturne; Schumann's Abendlied; Milhaud's Le Printemps.

Lindley Evans was the pianist. At her second recital, due soon, Miss Mores will play Franck's sonata, and also Debussy's.

ANTIPODEAN NOTES

Gertrude Concannon, of Queensland, after an absence of seven years from Australia, has signed a contract with African Theatres Limited, leaves England on March 24 and hopes to return also to Australia for a short season here.

Cyril Ritchards and Madge Elliot, of Sydney, are here after a long sojourn in England. They are appearing in the production of Blue Roses, under the management of J. C. Williamson. Both artists were at the Gaiety Theatre, London, for four years; and are due there in July for a return engagement. Cyril Ritchards appeared with Elsie Janis in America in Puzzles of 1925.

Mary Lawrence, of Melbourne, achieved success in London, as Elisabeth in Tannhäuser.

Hobart, Tasmania, had a Music Week ending February 6. The City Hall was crowded, 2,000 being present on three successive nights. Nora Williamson, Sydney violinist, pupil of Carl Flesch, was among the most successful artists.

ELIZABETH PLUMMER.

N. Y. F. of M. C. Names Convention Dates

The New York Federation of Music Clubs is to hold its eighth Biennial Convention, April 7-9 in New York City, with headquarters at the Hotel Victoria. The members of the committee are Etta Hamilton Morris, Mrs. E. H. Cahill and Mme. Amy Ray Sowards. The guest of honor will be Mrs. Elmer James Ottaway.

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PARIS

Emile Vuillermoz, Excelsior

"Most remarkable success. This young conductor has a great gift for conducting an orchestra. The American compositions which he brought us were most interesting. The interpretation of the Brahms Symphony was remarkably intelligent and rich. Here is certainly a temperament ideally suited for symphonic work."

Florent Schmitt, Temps

"Fabien Sevitzy is a conductor with a great future. At once precise and at the same time of tremendous temperament, he directs with sure gestures and reveals a profound musicianship in everything he does."

Robert Brussel, Figaro

"Full of fire and temperament, the Roman Carnival Overture and Till Eulenspiegel were splendid examples of his tremendous vitality and great flair for color and rhythm."

Paul Dambly, Le Petit Journal

"He has those most precious qualities—authority, precision, clarity, and finesse."

Maurice Imbert, Journal Les Debats

"He has a most ingratiating personality, and temperament combined with a perfect baton technique."

Leon Moreau, Courrier Musical

"He conducted with great authority and with a communicative conviction and fire."

BERLIN

Max Marschall, Vossische Zeitung

"Virtuoso-leader of impeccable taste. The profundity and richness of his nature were revealed in his magnificent interpretation of the Brahms First Symphony. A conductor to be reckoned with. He obtained from the orchestra exactly the results he desired. The audience accorded him an ovation."

Hermann Springer, Deutsche Tageszeitung

"A musician of broad background and knowledge. A program of variety and dimensions proved him a conductor of strong feeling, great force, and technical virtuosity."

Heinz Pringsheim, Allgemeine Musikzeitung

"His conductorial gifts are unquestionable. Intense, rhythmic feeling is combined with a fine sense of sonority. The art of bringing out detail is combined with the art of the big line. We prophesy a brilliant future for him."

Max Donisch, Der Tag

"Sevitzy is one of those rare intelligent and musical conductors who immediately establish contact with their audience and who impress their personality on the orchestra as well as on their listeners."

Walter Hirschberg, Signale

"He created a splendid impression and the Philharmonic played remarkably under his direction. He is not only interesting, knows what he wants, and has mastered his scores to the smallest detail, but he understands the secret of impressing his will upon an orchestra unknown to him and achieving immediately authority and sovereignty."

VIENNA

Neues Wiener Journal

"Fabien Sevitzy came and conquered. What makes a conductor a personality whose unusual talent causes you to prick up your ears from the very first moment? Undoubtedly one who can so change the entire sound of a thrice-familiar orchestra that when you close your eyes you do not recognize it. That is what happened when Sevitzy conducted!"

Die Stunde

"Young, temperamental, attractive in manner, meticulous in detail, he reminded us in many ways of our own Clemens Krauss. He brought to us a most interesting program. A conductor of this calibre will always be welcome in Vienna!"

Wiener Allgemeine Zeitung

"A real artist, a clever but in no way tyrannic leader, and—most important—a personality which instantly endears itself to an audience. A conductor who is absolute master of his men, equally successful in interpreting the classics or the moderns. Ovations and stormy applause rewarded his efforts."

Neues Wiener Tageblatt

"Clarity, polish, detail, fire . . . in short, one can be good-looking, well groomed, and still burn with the holy flame of music."

Der Tag

"A magnificent concert. This young, tall, and slender conductor is a leader of great temperament, energy, and admirable precision. With complete authority he interpreted music of various styles and periods and at the end received an ovation."

WARSAW

Kurjer Polski

"The symphony concert was given under the Star-Spangled Banner! The new conductor from America was the center of everyone's attention. He is attractive—slender, tall, well dressed. His fine gestures are full of energy and expression. Such outward details serve to introduce an artist to the public. The next step is the interpretation of the music. The compositions of Roussel, Sowerby and Shepherd, though interesting and beautifully played, did not immediately establish a closer contact. But with the Brahms Symphony Sevitzy had an opportunity to reveal his true stature. The result was magnificent, monumental. The symphony was built up to a gigantic structure, thrilling, shining in rays of light, majestic and of a million colors. With this work Fabien Sevitzy achieved first place among the many famous conductors who have graced the podium of the Philharmonic!"

Kurier Warszawski

"In a calm but absolutely certain manner, Fabien Sevitzy led the orchestra, obtained everything he wanted from his men."

Express Poranny

"We must thank Fabien Sevitzy for the interesting program he brought us. But he deserves far more than that—we must be grateful to him for his interpretations as well. His modern music was persuasively and colorfully executed. He knows what he wants and knows how to make others yield to his mind and will. His interpretation of the Brahms was tremendous, surging with vitality, and meticulous as to detail."

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Voice—Karleton Hackett, D. A. Clippinger, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts.

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NEW YORK CONCERTS

(Continued from page 9)

models: Béla Bartók for one. Wagenaar's feeling, throughout the quartet, is quasi-romantic, tinged occasionally with the shimmering effervescence of impressionism. Yet his harmonic procedure is distinctly of the present day school: dissonance in the hands of this composer is peculiarly acceptable and is the sauce that seasons his confection. The buoyant first movement (allegro energico) seems to be the crown of the quartet, both from the standpoints of formal interest and spontaneity of effect. The molto largo, while expressive and, in places, profoundly elegiac, is long and repetitious. The scherzo and finale do not appear to have taken much effort to write: they are gay and attempt to mirror the everyday world about us, but the syncopated figures fail to come off with other than synthetic expressiveness. Throughout the work the composer frequently makes use of instrumental effects, much to the detriment of development. The quartet impressed the audience.

The Turina and Wolf works have been paired on other chamber music concerts this season. The coupling is highly desirable because the pieces are perfect foils for each other: the first, full of Spanish color and rhythmic exuberance; the other, melodious, gentle and evocative. Both were played with much esprit and instrumental coordination.

The Brahms, by far the meatiest item of the program, was revealed—with all its wealth of delicate, porcelain-like design and exquisitely wrought texture—by playing of the first water. The Gordons lost none of the rich hues of this hauntingly rhapsodic work and their performance will remain a highly pleasant memory for a while to come.

MARCH 10

Leonora Cortez A second recital by Leonora Cortez since her return from a European tour early this year, gave further affirmation of the steadily expanding artistic capabilities of this splendidly brilliant young pianist. Always a vivid personality and a technician who could master any score, Miss Cortez has grown apace in other directions, as evidenced by her individual treatment of a substantial program on this occasion.

Two Scarlatti sonatas were handled with sensitive understanding. Mendelssohn's prelude and fugue in E minor was analyzed and proclaimed with skill and polish. In her Brahms offerings, Miss Cortez showed this same rare gift of keeping all the inner parts moving without sacrifice of emotional fervor. Two ballades, F minor and D major, and the scherzo (op. 4) showed the patrician musicianship coupled with genuine warmth. Four Intermezzi by Schumann; Schubert's A flat Moment Musical; and Saint-Saëns Toccata were also on the program.

A unique contrast appeared in two separate sets of variations on a theme of Paganini, by Liszt and Brahms; and the feat was noteworthy for the manner in which Miss Cortez differentiated with keen insight between the styles of the two composers: Liszt superficially glittering, Brahms profoundly serious. The technical delivery of the two numbers had many prodigious moments.

Altogether, an arresting evening marked with plentiful plaudits and many encores.

MARCH 11

Alexandre Barjansky Two noted artists appeared at Town Hall in the afternoon in a partly joint recital. They were Alexandre Barjansky, cellist; and Leo Ornstein, pianist. Together they played the Brahms sonata in F major, op. 99, and the Debussy sonata. Ornstein is, of course, thoroughly well known here both as pianist and composer; Barjansky, on the other hand, although he has played here, is comparatively a newcomer. He has, however, an established reputation in Europe, and it was for him that Bloch wrote the Hebrew rhapsody, Schelomo.

Hearing him (aided by Ornstein in the Brahms sonata, which opened the Town Hall program) one is not surprised at the honor conferred upon him by Bloch. He immediately established himself as technically well equipped, and as a player of feeling and sensitivity. Ornstein and Barjansky performed with sweep and swing, exultation and dash, and much lyric beauty. The balance of tone was maintained consistently and clarity was combined with expert tonal shading.

No less good was the interpretation of the Debussy sonata. Its mysticism, so completely opposed in style and manner to the Brahms music, had emphasis throughout, without being exaggerated or over-sentimentalized. In this work the violinist also was partnered by Ornstein, who gave the piano measures rich and varied beauty.

Other music on the program (accompanied by Raymond Bauman) included a set of Bach chorals arranged for cello and

piano by Barjansky; Meditation Hebraique from Jewish Life by Bloch; and a sonata by Delius.

There was a good-sized audience and the applause sounded spontaneous and enthusiastic.

MARCH 12

John Goss and the London Singers For the fourth event in the series known as Intimate Con-

certs for Young People, children of all ages, accompanied by their guardians, and grown-ups (with no excuse for coming save their admiration for the performing artists) arrived early at the Barbizon-Plaza Concert Hall, for the 11 o'clock concert, which introduced as guest artists John Goss and The London Singers (A. W. Whitehead, S. Taylor Harris, Frank Hart, Gavin Gordon; Mr. Gordon at the piano).

The youngsters were far from uncertain as to which numbers on the program they liked best. Their delight was expressed by prolonged handclapping and cries of "Again" to such songs as The Keeper (Warwickshire folksong) arranged by Cecil Sharp; Can't You Dance the Polka? (American shanty), arranged by E. J. Morean; Tobacco (probably first one written about the weed), Tobias Hume; Ten Thousand Miles Away (sea song) arranged by Dr. Healy Willan; The Mallard (cumulative song—explained by Mr. Goss in this wise: "Every verse gets longer and there is no reason why the song should ever end") arranged by Hubert J. Foss; Billy Boy (Tyneside shanty) arranged by Sir Richard Terry; and the Coasts of High Barbary (sea song) arranged by Cecil Sharp.

The balance of the offerings were Twankydllo (cavalier song) arranged by Lucy Broadwood; Sheep-Shearing Song (Dorset folksong) arranged by E. J. Moeran; Round of Three Country Dances, from Ravenscroft's Pannmelia; Elizabethan lute songs; Willow, Willow (noteworthy in that it was quoted by Shakespeare at the end of Othello) anonymous; So Sweet Is She, anonymous; and Love's God Is a Boy, Robert Jones; Shenandoah (Capstan shanty), arranged by Sir Richard Terry; Willy, Prithee Go to Bend (hunting song) from Ravenscroft's Freeman's Songs (1611); The Three Ravens (ballad) arranged by Kennedy Scott; Corpus Christi Carol, arranged by Martin Shaw; Hey Ho to the Greenwood (canon) William Byrd (1590).

To this printed list, the singers added two encores, including an old London street cry, New Oysters, which was received with squeals of enjoyment by the kiddies.

Mr. Goss and the London Singers were prime favorites. They entered into the spirit of giving the children pleasure, with zest and joviality; and with one accord the young people took them into their circle.

An after-program feature was the singing of The Coast of High Barbary by Mr. Goss and a few of the unafraid youngsters. As the children unwillingly left the hall, on all sides could be heard exclamations of satisfaction and approbation.

Ernest Schelling There were many things to do at the final concert of Series II of Ernest Schelling's concerts for young people. It was a request program—Schubert's Unfinished Symphony (allegro moderato); the Peer Gynt Suite; Tchaikovsky's Overture to 1812. The program was to have been graced with Anna Case's group of songs, but illness

(Continued on page 19)

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By W. J. HENDERSON.

There has been much piano playing this season. The number of performers has drawn well toward two hundred. Among all these performers there have been some real pianists. Among the pianists there have been several artists. One of these was heard Saturday afternoon in Carnegie Hall when Joseph Lhevinne gave a recital. It has always been deeply interesting to watch the development of an artist. In no case has it been more so than that of Mr. Lhevinne. He began life as a virtuoso—that is, a virtuoso, as that title is generally understood. He was one of the wizards of the keyboard.

The years have made him one of the foremost interpreters of great piano music. He no longer finds his refugent glory in prodigious feats of technic and the conquest of all the formidable compositions in the pianist's repertoire. He has become a messenger of genius. He unfolds with reposeful authority the contents of pages not to be adequately translated by undisciplined intelligence or vague imagination. His recital of Saturday exhibited his mature powers, both in the more imposing number early in his program, but also in the more fanciful and pictorial pieces played later.

He began with Brahms's romance in F major and followed it with the same composer's third sonata, the mighty F minor. Mr. Lhevinne has never been classed as one of the Brahms specialists; but there was ground for profound admiration of his performance of the sonata. It is hardly necessary to say that the artist's masterly command of tonal variety and color, one of the features

of his playing which came into prominence after his early years of sparkling brilliance, was manifested in every page of the work. But it was utilized in the presentation of a finely wrought version of the music in which the essence of Brahms was mingled without dilution in the tincture of the pianist's own individuality.

For young musicians there should have been a priceless lesson in Mr. Lhevinne's complete control of his methods. He had rhythm, hard tone, mellow tone, a singing legato, a pistol shot staccato and a clean-cut contour of phrase ready to fit into a plan of interpretation which possessed breadth, depth and dignity. It was a rich and absorbing, if somewhat restrained, performance of a master work, given by a master pianist, and the audience listened to it with rapt attention and rewarded it with long continued applause.

Among the other numbers were Liszt's "Feu Follet" and "Hark, Hark, the Lark," as adapted from Schubert; a polonaise and two mazurkas of Chopin, and Scriabin's D flat study in thirds. A momentary lapse of memory came near causing the omission of one number. When the sum total of pianists and piano recitals is completed at the end of the season it is probable that this matinee and the name of Mr. Lhevinne will stand not far from the head of the catalogue.

LATEST NEW YORK RECITAL

Carnegie Hall, February 28, 1932

"Extraordinary tonal beauty . . . sharp dramatic modeling. The 'Islamey' which closed the program was electric."

—New York Times, February 28, 1932.

"Those astonishing, feathery pianissimi and perfectly controlled mechanism, which have won him so many admirers, could be observed. All of Mr. Lhevinne's offerings were applauded to the echo."

—New York Herald Tribune, February 28, 1932.

"To the already rich treasury of superlative piano playing of this season Josef Lhevinne added a fresh supply at Carnegie Hall Saturday afternoon. Mr. Lhevinne played with magnificent artistic control and detachment, that religious treatment of the curves and contours, that flexible touch, spanning the airy and the huge, and that technical resourcefulness which are the property of perhaps ten other living pianists."

—New York World-Telegram, February 29, 1932.

"Even in this season of abundantly good piano playing, Saturday's recital by Josef Lhevinne must have special praise. Such perfection of technique and expression together is seldom encountered in Carnegie Hall or elsewhere. It was a rare revelation of the pianist's art."

—New York Evening Post, February 29, 1932.

"Notable for the imagination and poetry upon which were superimposed an example of elaborate and glittering technic."

—New York American, February 28, 1932.

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OFFERS AID TO SENATE CRITICS OF BROADCASTINGS

Aylesworth Declares NBC Will Help Investigation of Education and Commercial Aspects—Reveals Vast Expenditures for Music—Damrosch Points With Pride to Company's Progress in Art—Metropolitan May Go on Wide Tour—Columbia Gains New Power Under Paley Control—Programs of the Week

BY ALFRED HUMAN

Every year it is the pleasant custom of the radio potentates to present a scroll to the public with all the good deeds of the past inscribed in letters of gold for all the world to read.

After we read the annual chats of the big brothers of broadcasting, all of us who make critical comments on the musical scene must feel thoroughly ashamed.

We are bound to be unnerved when these big fellows snuggle up close and confide in us. Who are we to question such honest endeavor? Who are we to challenge the tireless efforts of the uplifters? Especially when a mighty official like President Aylesworth disarms us by openly inviting criticism of the rumored malignant aspects of broadcasting.

At this moment, the NBC utterance is particularly welcome, because at almost any moment the Senate's foes of commercialism in broadcasting may be expected to open fire.

So, slightly battered by the ferocity of attacks, but still unruffled and unbowed, the National Broadcasting Company last week issued its annual summary, speaking through President Merlin Hall Aylesworth, Walter Damrosch and other members of the Advisory Council.

Received 5,000,000 Letters

Mr. Aylesworth reviews the gigantic expansion of NBC in its eleven years. Five million "audience letters" were received in 1931, compared with two million during the previous year—not including the letters sent direct to advertisers and associated stations. The receipts, Mr. Aylesworth reports, reached \$29,500,000, "which, we are very glad to report, provided for the cost of program service, the development of the art, and the maintaining of facilities."

Mr. Aylesworth speaks proudly of the educational work. In music, he cites the Music Appreciation Hour; Walter Damrosch's Sunday Symphonic Hour; the Metropolitan Opera broadcasts, inaugurated three months ago; the contest for composers; the NBC Artists Service, (headed by George Engles).

George Engles' department secured gross bookings aggregating \$10,500,000 last year, compared with \$7,000,000 in 1930. Mr. Aylesworth also hints of the new artistic expansion which the completion of Rockefeller City in May, 1933, will permit.

"Before closing," states the president, "I would like to say a few words about certain developments in recent months which have aroused tremendous interest in the future of

the American system of broadcasting. I speak now of the thorough investigation of broadcasting, with particular regard to commercialism and education which is now being conducted by the Federal Radio Commission, in accordance with the Couzens-Dill resolution passed by the United States Senate. The National Broadcasting Company heartily welcomes this move and is even now making every effort to cooperate with the Federal Radio Commission. . . . I feel certain we are travelling in the right direction. . . . It has been stated that broadcasting should be self-supporting. . . . The only feasible method of attaining this ideal has been to turn for financial support to American industries interested in sponsoring programs for the purpose of building good will."

In addition to the Damrosch opera in English monthly series, and the other Damrosch activities, the musical phase of the NBC year is dealt with by Dr. Damrosch himself, as chairman of the Committee on Music. Dr. Damrosch cites these items:

Chicago Civic Opera series
Metropolitan Opera series
Library of Congress Chamber Music Concerts
Gordon String Quartet
Eastman School of Music programs
National Music League programs
National Oratorio Society
Keys to Happiness, and Music in the Air, conducted by Sigmund Spaeth and Osborne McConathy.

Wants More Chamber Music

"I would like to see chamber music encouraged further in our sustaining program," says Dr. Damrosch. "The effect . . . is ravishing and eminently fitted for the intimacy of a home. Artists of special excellence in this field can be obtained at comparatively small cost. . . . That this type of music will also make its way quickly with our people, is proved by the fact that when I began playing symphonic music over the air five years ago, I could only play a single movement of a symphony in a program. Gradually I stiffened these programs; and this winter we perform at each Sunday concert an entire symphony or an entire act from a Wagner opera, and we carry our huge audience of previous years with us."

All this from Messrs. Aylesworth and Damrosch sounds encouraging, particularly the promise to help exterminate the ugly side of commercialism—meaning the shoddy pro-

grams, concerts of the wrong kind, et al.

Annual reports always breathe good cheer and pride; and in truth, the NBC has considerable of which to be proud. The plain listener, to be sure, still has the evidence of his ears, but he is told to be patient and await the promised reform.

Encouraging

We are informed on high authority—and this is encouraging—that all the artists in sustaining periods are now remunerated. Thus one sore spot vanishes. We already know from the announcements that NBC pays the Metropolitan a good round sum for the weekly broadcasts. It seems that the Chicago opera forces likewise receive a substantial fee. On the same principle, it also appears that NBC is supporting the other features cited on Dr. Damrosch's list, with the possible exception of the noble series of Library of Congress chamber music broadcasts (one of the most distinguished of series made possible by the Elizabeth Sprague Coolidge endowment, we believe), and the eight weeks' series of the National Music League hour programs, which began last October 26.

Incidentally, the National Oratorio Society, supported by the NBC, has been off the air for several weeks; in fact, it appears to this reviewer that Reinold Werrenrath's valuable period has been shunted around too often if we consider its inherent merits. We are told, however, that the National Oratorio Society, with Werrenrath, will "soon return." Also, the Keys to Happiness and Music in the Air, backbones of the NBC educational programs, aside from the Damrosch pedagogical programs, are likewise fully supported by the company.

All of which is encouraging. In the next annual report of President Aylesworth we hope to read the brave words, "I have listened for five or six hours every day and night (not week-ends and holidays), to the various stations of the company." But,

RADIO IMPRESSIONS OF A WEEK

If the reports are correct, NBC will sponsor a tour of the Metropolitan Opera Company next season, journeying far West and North with the stars, full chorus and orchestra. . . . And that is why the Metropolitan-NBC forces have been so liberal and wise with their broadcasting schedules this initial season. . . .

Percy Grainger remains the same sparkling, bubbling, electrical pianist of the platform in his broadcasts. . . . On Wednesday over WEA, for example, when he played his own provocative Molly on the Shore and David Guion's excellent specimen of Americana Arkansas Traveler. . . . (By the bye, why doesn't some producer revive The Arkansas Traveler?)—Nathaniel Shilkret, one of the most versatile of musicians, conducted his orchestra and played, among other works, Ferde Grofé's On the Trail, from the Grand Canyon Suite. . . . We shall tell you something more about this most astonishing composer, Ferde Grofé. . . . wait a bit. . . .

Sir Thomas Beecham cannot project his gracious presence over the air, but he can broadcast a tolerable program. . . . Beecham conducted the Philharmonic—Brahms Third Symphony and considerable more—with the intelligent help of Olin Downes and his explanations. . . . We constantly hear that musical explanations, such as offered by Downes, are gratefully received by innumerable listeners. . . .

Ernest Davis was Tannhäuser in the Walter Damrosch opera-in-English NBC series and of course he sang well and enunciated clearly, otherwise the fastidious Damrosch would not have engaged him. . . . Dr. Damrosch insists on the heresy that, if the Metropolitan and the Chicago opera companies would only perform in English, at the end of a reasonable period our land would be dotted with thriving opera houses packed with Americans panting for Wagner, Verdi, Mozart, Puccini, Damrosch, and all the other operatic masters. . . . Damrosch and Herbert Witherspoon, general director of

maybe Mr. Aylesworth does listen. We doubt, however, if all broadcasting officials would submit to such discipline.

Paley Again Controls Columbia

Congratulations to William S. Paley, friend of music, president of the Columbia Broadcasting System. . . . With a group of associates (which includes Herbert Bayard Swope, former executive editor of the late New York World) Paley has bought out the stock interests of the Paramount-Public.

In a word, Paley and his own group now control the second radio chain in the United States. . . . Paley is a progressive American of thirty with liberal ideas. . . . When you enter Columbia's center on Madison Avenue, you sense the Paley vitality. . . . Young men fired with that unique word of 1932, loyalty—loyalty to Columbia. . . . The kind of loyalty typical of the pre-tabloid era newspaper man. . . .

Paley and his young men gave us the first regular symphonic programs, New York Philharmonic, Toscanini, et al. . . . The Paleyites last year bought control of seven leading concert bureaus. . . . Foremost soloists. . . . Good European programs. . . .

And now Paley again dominates the Columbia holdings. . . . That means something not yet apparent on the surface. . . . The perennial rumor about a merger with NBC, the rich grand-dad of broadcasting, has been downed once more. . . . Only Paley, son of the Congress cigar millions, knows the answer. . . .

Charles Hackett Joins Adams

Jack Adams, of the Adams Broadcasting Company, in announcing the addition of Charles Hackett, tenor, to his list of artists makes pungent comment. . . . "Mr. Hackett is perfectly willing to sing five nights a week," says Mr. Adams, "and we intend to find him the opportunity. It is utterly ridiculous to believe that the public would rather hear the trick chattering of untrained voices than the full, beautiful voice of the trained artist. If it is true that radio audiences are less intent on broadcast offerings than formerly, it is because of the immense lot of ether which the ether carries."

A Music Test for Children

Russell Morgan, director of music in the Cleveland public schools, spoke during the NBC Music Appreciation Hour last Friday, over the NBC network and told about the

the Chicago Opera forces, chatted on this topic a few weeks ago. . . . Witherspoon didn't seem so excited over the idea. . . . Nor is Gatti-Casazza—which makes it unanimous as far as the opera houses are concerned. . . .

We miss Time. . . . The Lindbergh kidnapping would have made a daring sketch out of the rare juxtaposition of tragedy, sleuths and underworld volunteers. . . . And Conductor Howard Barlow of WABC would have provided a capital musical score for the incredible mélange. . . .

We like the idea of the Americana series offered by Columbia, under the direction of Leigh Stevens. . . . Last week it was Stephen Foster songs, well sung by Julia Mahoney, soprano and the Four Clubmen (Carl Mathien, Fred Roberts, Taylor Buckley and Charles Robinson). . . . In such a frame of mind we can almost forgive Vera Eakin, pianist, for including Gottschalk's Last Hope in the program. . . .

Anna Case Mackay and Charles Hackett will be the soloists in the golden anniversary program of the Knights of Columbus over NBC, Tuesday, March 29. . . . Mrs. Mackay, the former Anna Case, will also sing in the Palm Sunday service, WEA, March 20, at 6 p. m. . . .

Nina Koshetz' voice came over WJZ fresh and sparkling on the Philharmonic Symphony Quartet program Sunday, in the Library of Congress series. . . . Lovely songs of the early centuries; a pure and beguiling program. . . .

All in one day: Beecham and the New York Philharmonic. . . . A portion of the Montreux festival from Switzerland via WEA. . . . Lucrezia Bori in a little recital, WEA. . . . Marian Andersen, contralto, with Howard Barlow's orchestra, WABC. . . . Ilse Marvenga, capable operetta singer, WOR. . . . Földi Mildner, from Berlin over WEA. . . . and more, much too much for one pair of ears. . . .

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711 Fifth Avenue, New York City

SEASON 1931-1932

National Music Discrimination Contest to be held in Cleveland, April 6.

Tests, in which children in all parts of the United States will participate, will be given over combined NBC networks, under the supervision of the Music Appreciation Committee of the Music Supervisors' National Conference, of which Mr. Morgan is president.

Walter Damrosch will conduct the NBC Symphony Orchestra from New York. Members of the Damrosch Music Appreciation Classes in all parts of the United States, who hear Dr. Damrosch and others present at the conference in Cleveland, will test their ability to discriminate between different types of music, instruments and voices. Their answers will be judged by the committee and the winners will be entitled to attend one of the three principal summer music camps in Michigan, Maine or California as guests of the National Broadcasting Company.

Other nationally known chorus and orchestra leaders who will be present at the tests will include Charles M. Dennis, F. Melius Christiansen, Victor L. F. Rehman, Eugene Goossens and Rudolph Ringwall, Mr. Morgan announced.

El Paso Orchestra Making Rapid Strides

EL PASO, TEX.—The February concert of the El Paso Symphony Orchestra, under the baton of H. Arthur Brown, was without doubt the best in the history of the organization. The program opened with the overture, *Fingal's Cave*, Mendelssohn, which showed unbelievable strides made by the orchestra since the January concert. The symphony in G minor, Mozart, was the high light. The ballet music from *Le Cid*, Massenet, was particularly well played; and the *Carnival of Animals* greatly pleased the audience. The pianists for the latter number were Mrs. Frank Cameron, Marguerite Hartsook; and Leon R. Wosika, cello soloist. The *Ride of the Valkyries* could easily have been left off this program, for while it was done fairly well, it made the concert too long.

Mrs. Hugh Shannon, president of the Woman's Division of the Chamber of Commerce, has managed the business affairs of the orchestra this season most successfully.

OTHER CONCERTS

On February 9, the MacDowell Club presented Claude Herndon in a well chosen program. Mr. Herndon proved his seriousness of purpose, artistry, fine musicianship and technique. His list held works by Schumann, Chopin, Scriabin, Prokofiev, and Schubert-Liszt. Mr. Herndon is a product of the Morgan-Baber Studios, and is now one of the teachers in the studio.

One of the most interesting concerts of the season was that of Elizabeth Garrett and her sextette from Roswell, N. M., recently presented by the Woman's Club. Miss Garrett is a composer, soprano, and pianist. She has the distinction of having had New Mexico accept one of her compositions as the official state song. The song was used in a national broadcast recently.

The concert series of 1931-32 under the management of Mrs. Hallett Johnson closed on February with Mary Wigman, who again impressed the audience. After the recital, a large reception was given Miss Wigman in the studio of the Hahn, De Negre, Rawlings Studio of Dancing, with the artists, and Mrs. Johnson as hosts.

Merx at Mount Holyoke College

The combined music and German departments of Mt. Holyoke College presented

DAVID W. GUION

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LEONARD STOKES

BARITONE

Hans Merx, baritone, in an evening of German Lieder, March 1, at Chapin auditorium, Springfield, Mass.; Viva Faye Richardson at the piano. Classic songs by Beethoven, Schubert and Schumann opened the program; followed by works of Wolf, Cornelius, Brahms and Trunk; and closing with a group of new German folksongs by Fritz Jode. Mr. Merx will be heard in an all-Gothic program in Toronto, Can., next month.

New York Concerts

(Continued from page 16)

prevented her coming, and a ripple of disappointed "Oh's" which began at the very first row and ended at the last row in the topmost balcony, greeted Schelling's announcement. But Schelling told Nina Koshetz of this sad state of affairs, so she put his worries to an end and came herself to sing songs by Foote, Gretchaninoff, Rachmaninoff, and Stravinsky's *Tilmon*. The children liked her so much that they begged for more, and Schelling thought it would be fun to sing the amusing *Ay-dou-dou* of Gretchaninoff again, which sent up more cheers from the grateful audience.

Then there was the exciting award of medals and ribbons to those whose notebooks were exceptionally fine; the reading of the names of those whose books "show promise."

And then the presenting of silver cups to the two captains who collected the highest sum for the unemployed musicians. Anton Hofmann, six years old, whose team collected over \$800, received the first cup and the deafening cheers and applause of the audience. Mary Biddle, whose team collected over \$600, was awarded the second cup. More cheers. It was a proud Ernest Schelling who was able to announce that the children have collected \$4,047.57 for the Musicians' Emergency Aid. Then there were ribbons for Bruno Labate, because he is in his place first for each concert; and for the young man who sits back stage in case of emergency—if Schelling "is run over by an elephant in Central Park or crushed in a waffle iron." Mme. Koshetz proposed cheers for Schelling, and the suggestion was like a match dropped into a box of fireworks. In the midst of the shouting, Anton Hofmann beckoned to Schelling to whisper a secret to him. The secret was that he had prepared a little speech of thanks which no one had asked him to deliver, so he was lifted to the microphone to tell the world—at least, the whole country—that he was grateful, to those who had helped him win the cup. "However," he said, "I am going to continue trying to help."

It was quite a jolly occasion, which is so seldom the way of farewells.

National Woman's Symphony

Ethel Leginska's musical personality is always compelling and picturesque, whether as conductor of operetta or as soloist. And now the versatile lady again has introduced herself to New York as symphonic conductor, a role which she filled in the metropolis on one past occasion and in which she is well established in some other centres.

Mme. Leginska's orchestra of seventy-seven women proved itself a plastic, highly competent body of musicians. The string sections commanded a fine tone; the other choirs, particularly the wood-winds, were notably good. There were still discrepancies in balance and rough spots in the brass, but these little blemishes merely emphasized the general excellence of Mme. Leginska's ensemble.

The conductor's unflagging energy and downright gift for extracting the essence of any score, infused Glinka's overture, Russian and Ludmilla, and the Schumann Spring Symphony, with new elements of interest. Mme. Leginska was not content with merely demonstrating her possession of an incisive and ever-graceful baton technique; she ventured on thematic adventures in the thickens of the Schumann opus and triumphantly emerged with fresh "discoveries" to her credit, in the shape of some counter-themes hitherto unemphasized by other discerning leaders.

The strong, emotional, passionate utterance of Schumann flashed with refreshing vitality. Rimsky-Korsakoff's Russian Easter, and Wagner's *Rienzi* were treated with the same invigorating qualities; shimmering and delicate, or surcharged with heat and power, as the conductor willed.

In the formidable complexities of the A major Mozart concerto, Mme. Leginska played the dual role of pianist and leader with equal facility. Her Mozart was projected with a sensitive understanding of the subtleties of this period. All the familiar virtues of her style were marshalled: her singing, humanate tone surety and precision in the most fragile passages; and, above all, her electrical energy. The orchestra followed the soloist-leader with fidelity to the score and with lovely shadings in the Mozart orchestral accompaniment.

The debut of the National Woman's Sym-

phony was a clean-cut triumph for the conductor, the ensemble, and the soloist.

Other Concerts of the Week

Perla Wolcott, song recital, Tuesday evening, March 8, The Barbizon.

Elinor Douglas, song recital, Thursday evening, March 10, Barbizon-Plaza.

Fordham University Glee Club, Thursday evening, March 10, Town Hall.

Demonstration of the Cowell-Theremin Rhythmicon, Thursday afternoon, March 10, New School for Social Research.

Irma Rapiet, song recital, Friday evening, March 11, Roerich Hall.

Gordon String Quartet, Friday evening, March 11, Washington Irving High School.

John Goss and the London Singers, Sunday evening, March 12, McMillin Theater.

Josef Shlisky, song recital, Sunday evening, March 13, Carnegie Hall.

Celia Saloman, piano, Sunday afternoon, March 13, The Barbizon.

MUSICALES

Mrs. H. H. A. Beach Program

For the second time within a year, Mrs. H. H. A. Beach was guest-composer and pianist at St. Bartholomew Community House, New York, when twenty of her compositions for voice, vocal trio and piano, formed the program. Mrs. Beach was continuously at the piano, from the opening imposing *Fantasia fugata*, followed by *Out of the Depths*, *By the Still Waters*, a dramatic nocturne and *Tyrolean Waltz-Fantasy*. Her encores included the humorous *Hummingbird and Young Birches*. Mrs. Beach's perennial youthfulness and vigor were remarked; and her interpretations had spontaneity and were full of artistic detail.

Ruth Shaffner, soprano, in a voice of power and color, especially impressed hearers with *Dark Garden*, the *Summer Wind* and *After*; she added *Ah, Love But a Day*, and was given flowers. Allan Jones, tenor, sang three songs with sentiment and ringing high tones. A hit was also made by the vocal Trio *Lyrique*, composed of Edith A. Sagerstrand, Irene Fuessel and Mrs. Lillian Jenkins, who reflected the tutelage of their instructor, Miss Shaffner. *Far Awa'*, *Shena Van*, *Wouldn't That Be Queer?* and *Drowsy Dream-Town* constituted their offerings; and the last-named had a soprano obbligato, beautifully sung by Miss Shaffner. The evening closed with the vocal duet, *Give Me Not Love*.

Nina Koshetz Gives Program at Juilliard

The afternoon of March 9, Nina Koshetz, assisted by Boris Kogan, at the piano, gave a recital before a large audience at the Juilliard School. The program was largely Russian, but included also works by French, Dutch and American composers, and old Spanish and Sicilian songs. One of the Spanish numbers was by Medtner, another by Ravel, and a third by Barlow, so that the nationality of the composer seems to have little to do with the content of the music. The Spanish *Serenade* by Medtner was one of the most inspired works heard by this reviewer, who had to leave before the final group. A tremendous piece of colorful passion, it is; and it was sung with such temperamental force as few singers other than Koshetz have the artistry to project. There were five vocalises without words—by Fauré, Ravel, Prokofiev, Barlow and Rachmaninoff—the last accompanied by the singer herself at the piano—but none of them was deeply impressive. One misses the words. The final division was as follows: *The Faltering Dusk* (Kramer); *Les Baladins* (Migot); *Calmes dans le demi jour* (Wagnear); *Bird with Golden Throat* (Nin); *Amuri*, *Amuri* (Sadere).

Mme. Koshetz gives interpretations of great impressiveness. Her voice is powerful, clear, of pleasing texture; and her instinctive musicianship, which enables her to present every phrase with its exact musical and dramatic significance, lends to her singing an appeal that is as rare as it is delightful. It is no exaggeration to call her a great artist.

F. P.

Elizabeth Gutman in Recital

Elizabeth Gutman, with Alderson Mowbray at the piano, gave a song recital on March 9 at the home of Mr. and Mrs. Milton Erlanger in New York. Among the guests were George Copeland, Marc Blitzstein, Grace Spofford, Percy Such, Mrs. Frankel, Estelle Lieblich, Devora Nadworney, Dr. and Mrs. Sigmund Snaeth, Mr. and Mrs. Edward K. Lindlev, Gretchen Dick, Mr. and Mrs. Edward Bernays, Walter Leary, Benar Barzelay and about fifty others.

Miss Gutman presented an interesting and well arranged program in which she displayed fine musicianship. She was so enthusiastically received that seven encores were added.

G. N.



Kesslere

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Baritone

In Oratorio

NEW YORK:

"IT is a voice of rare beauty, used with intelligence, musicianship and technical skill."
—*World-Telegram*

PHILADELPHIA:

"NELSON EDDY'S breadth of quality proved tremendously effective in the recitative passages. Mr. Eddy has a voice that is splendidly attuned to the simple grandeur contained in such a great religious epic of music as this oratorio."
—*Inquirer*

DETROIT:

"NOT in years, in the field of oratorio, have we heard anyone as promising as Mr. Eddy."
—*News*

ANN ARBOR:

"NELSON EDDY'S baritone voice was well adapted to the more dramatic part of *Friar Leon*, the artist bringing a profound sincerity and unerring taste to his performance, the beauty and power of his voice being displayed to fine degree."
—*Detroit Free-Press*

PITTSBURGH:

"NELSON EDDY sang the bass solos in faultless style. He has everything that a voice of his type should possess. . . . It is not often that one hears such fine passage singing."
—*Press*

SUNBURY:

"MR. NELSON EDDY, held his audience spell-bound with his rendition of the baritone solos, possessing a beautiful voice as well as a radiant personality."
—*Sunbury Daily*

Concert Management Arthur Judson, Inc.

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Columbia Concerts Corp. of
Columbia Broadcasting System

Steinway Hall
113 West 57th Street
New York City



Boston Herald, Feb. 25, 1932

ANDERSEN AND SCIONTI

A recital of music for two pianos, given by Stell Andersen and Silvio Scionti, brought a large audience to Jordan hall last evening. The following program was performed: Bach-Maier, Sicilienne; Bach-Doebber, minuet; Padre Martini-Gargiulo-Saar, prelude, adagio and fugue in B minor; Chopin, Rondo (arr. by Lee Pattison); Azensky, Scherzo; Infante, Ritmos; Castelnuovo-Tedesco, Alt Wien (Walzer Nocturne, "Memento Mori" — fox-trot tragic); Rachmaninoff, romance, valse; Leo Sowerby, the Fisherman's Tune. The Padre Martini and Sowerby works were new to Boston, according to a program note.

Miss Andersen and Mr. Scionti are as well matched a pair of pianists as was the late lamented Maier-Watterson combination. But while those distinguished practitioners might have been recognized anywhere by the bright, crystalline clarity of their work, these newer devotees will rather be identified by the warmly romantic spirit that pervades their playing. Not that their precision in ensemble is any less notable; in fact in view of the great emotional range they cover, and the apparent freedom and spontaneity of their indulgence in expressive variations of tempo, rhythm, and dynamics, the extraordinarily exact co-ordination of their ensemble is more than marvelous. Padre Martini's prelude, adagio, and fugue is a harpsichord work arranged for a single pianoforte (two hands) by one Gargiulo, and rearranged for two pianos by Louis Victor Saar. In its final transmutation, and as played by Andersen and Scionti, it has assumed the opulent grandeur and brilliance of an organ piece.

The players — individually excellent pianists and jointly an unusually skillful and imaginative combination — were applauded with enthusiasm. They added to their program.

Berlin

"A performance of magnificent color. Both of these musicians understand to perfection the art of leadership and subordination necessary to successful two piano playing."

—Vossische Zeitung, December 12, 1931.

"Their thorough musicianship and the noble tone of their ensemble playing thrilled us."

—Allgemeine Musik Zeitung, December 4, 1931.

"A remarkable spiritual conception which seemed to emanate from the soul of a single musician. This most unusual team led one through mazes of the most delicate nuances—through the finest, and again scarcely perceptible rubati. In all their playing complete mutual understanding was apparent."

—Berliner Börsen-Zeitung, December 8, 1931.

Amsterdam

"... a serious, tender and refined art; intellectual, artistic and with distinguished style. . . ."

—The Telegraaf, December 15, 1931.

"... deep thinking, superlative musicians. . . ."

—Algemeen Handelsblad, December 15, 1931.

DUO-PIANISTS GIVE NOTABLE RECITAL

Stell Andersen, Silvio Scionti
Play for Tuesday Musicale.

The most interesting "artist concert" which the Tuesday Musicale has put on in years was presented in the lecture hall of the Institute of Arts Tuesday morning. It was a recital of two-piano music by Stell Andersen and Silvio Scionti, a pair of musicians who are artists indeed. Not since Guy Maier and Lee Pattison last played jointly in Detroit has such excellent two-piano music been heard upon these shores.

But Miss Andersen and Mr. Scionti do not oblige the reporter to hark back to other two-pianists. Their merits are their own; they are a story themselves without need of reference. They changed places frequently from the first to the second instrument. Neither was suffered to dominate the occasion. Their joint artistic personality seems generally flawless, not alone in the accuracy which could be expected of any practiced artists but in the most mysterious matter of interpretation likewise. The music bloomed beneath their fingers quite as if a single artistic intelligence were directing it.

They played everything from Bach to Pattison's "Arkansas Traveler," encountering Rachmaninoff, Chopin, Schumann and Ravel en route, with some of the Russians tossed in as encores. There seemed to be nothing in the limited literature of their ensemble in which they were not brilliantly capable. Even visually they were uncommonly pleasing, for Miss Andersen is a blond Nordic of charm and the aspect of Mr. Scionti is Latin and sufficiently romantic.

The Tuesday Musicale did a fine morning's work in bringing them here and one hopes to hear them soon again before a much larger gathering.

R. McL.

European Press

WIN TWO

Americ

"Accomplished pianism, substantial musicianship and lyric style."

—New York Herald Tribune, March 1, 1932.

"The performance of the two players was admirable. It was colorful, well balanced and distinguished by nuance and taste."

—New York Evening Sun, March 1, 1932.

"Each of them responds to music emotionally as well as intellectually."

—Boston Evening American, February 25, 1932.

"The performance memories of excellence of tone, subtlety, richness of phrasing, by the ed tea and

Det. F. 1



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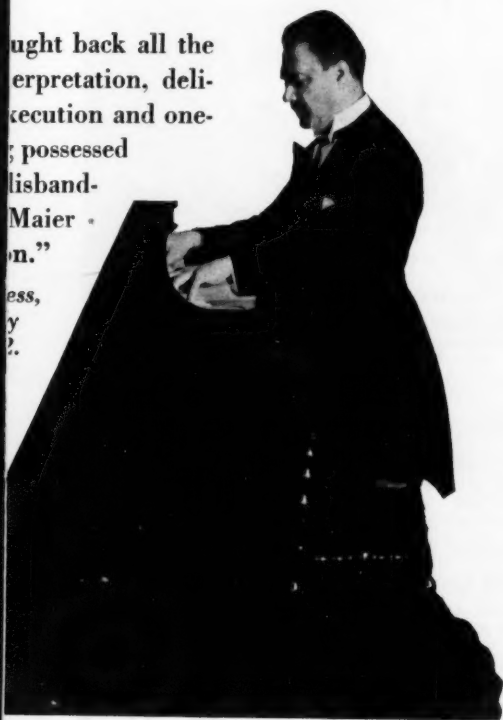
Press

"The character of their individual performance was remarkably similar: if the listener had been unable to observe their motions, he would not have been able to distinguish where Miss Andersen's playing left off and Mr. Scionti's began."

—*Boston Transcript*, February 25, 1932.

"Not since the days when Guy Maier and Lee Pattison performed their wonders with the double keyboard have we heard such thoroughly satisfactory four handed performance. They are merely different aspects of a single personality, their two instruments welded into one."

—*Detroit Times*, February 10, 1932.



ent
SERVICE

George Engles, Managing Director

Steinway Piano

Boston Globe, Feb. 25, 1932

MUSIC

JORDAN HALL

Andersen-Scionti Recital

In a program whose excellence was due as much to a scrupulous avoidance of fatiguing length as to individual choices of undeniable excellence, Stell Andersen and Silvio Scionti presented a recital of music for two pianos.

In this highly satisfying performance there was much more than the mere fact of two pianos played at one. Last night there was a man's pianistic art joined with a woman's, so that the playing of each became the foil for the other. This happy circumstance did away with the danger of monotony attendant on two persons straining to merge artistic individuality, and made, instead, for spontaneous and brilliant effects. And so matter of course was the pianists' synchronization that the listener never detected a moment's uneasy effort on the part of the players to keep together.

Th Bach-Maier "Sicilienne," opening the program, immediately disclosed the technical and artistic competence of Miss Andersen and Mr Scionti. They produced a particularly beautiful tone: at once penetrating in its sonority, yet of a soft, limpid brilliance. Bach's mood of exalted sobriety they caught entirely. Following the Bach-Doebber "Minuet," the two performers made of Padre Martini-Gargiulo's "Prelude, Minuet and Fugue, B Minor" the most significant item of the evening. Though the Fugue made substantial tonal demands, it is indicative of the artists' careful taste that the volume never reached oppressive limits.

In Lee Pattison's version of a Chopin "Rondo," the performers' restraint and musical sensibility threw into high relief the gleaming beauty of their tone. In pieces of such inconsequential brilliance as Arensky's "Scherzo," the pianists never descended to mere vulgar show.

The Castelnuovo-Tedesco "Old Vienna" did not achieve as much as the title promised. The "Waltz" is only a faint echo of Straussian overtones. And though the "Nocturne" and "Memento Mori" make heavy demands on the pianists, who brought to them all their skill and intelligence, the artistic effect is negligible.

Miss Andersen and Mr Scionti were able to capture the emotional integrity which underlies the somewhat sugary text of two Rachmaninoff pieces, "Romance" and "Valse."



New York World-Telegram, Feb. 1, 1932

FINE PROGRAM DONE AT PIANOS

Well-Assembled Concert Given
at Town Hall by Andersen-
Scionti Team.

Devotees of two-piano playing were amply rewarded at the recital of Stell Andersen and Silvio Scionti in the Town Hall yesterday afternoon. The program offered by the familiar team was both interesting and well assembled, and the performances showed excellent musicianship and sensitive technical adjustment.

The first group contained an adaptation by Louis Victor Saar of a Padre Martini-Gargiulo "Prelude, Adagio and Fugue" in B minor which had never been performed in this city before. It proved to be a scholarly and majestic arrangement of a work of great beauty and dignity by the Eighteenth century musical factotum.

The program likewise listed the performance of Martucci's "Theme and Variations" as the first in New York. It is a matter for wonder that so original and imaginative a work should so long have been neglected by the legion of piano teams who favor this city with concerts. There are passages in the score that put technical prowess to a severe test, but these were effectively played yesterday.

European Press

Milan

"These two concert artists played with a glittering technique and exceptionally fine ensemble. At times it was difficult to believe there were two pianists instead of one. Their musicianship is instinctive and refined."

—*Il Popolo d'Italia*, December 1, 1931.

"Perfect technical fusion combined with a perfect spiritual intensity."

—*Corriere della Sera*, December 1, 1931.

Rome

"The accord between the two artists was verily a perfect accord."

—*La Tribuna*, November 24, 1931.

"Impeccable style, beauty of tone, and above all—perfect ensemble."

—*Il Giornale d'Italia*, November 25, 1931.

"Established themselves as pianists of great worth by superb technical ability and beautiful finesse of style. They gave evidence of a perfect sense of proportion and accord."

—*Il Messaggero*, November 24, 1931.

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SOPRANO
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La Scala Delights Patrons with Ballet, Vecchio Milano

Colorful Dancing Production—Mascagni Conducts
"William Ratcliffe"

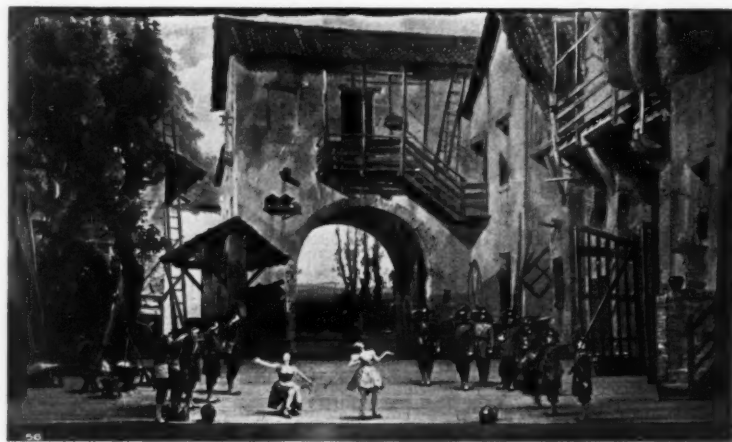
MILAN.—One of the pleasantest hours ever spent at La Scala, was in viewing the delightful and successful ballet, Vecchio Milano, which returned much requested after its twenty-four representations of 1927-1928.

Directed by Leonide Massine, Vecchio Milano, enthused the Scala audience of today tremendously.

The action of the piece (by Giuseppe Adami) is as follows: Christmas Eve in 1858. The famous Café Martini, near La Scala, is a meeting place for all the artists. After rehearsal, Fannie, prima ballerina, comes in to search for her friend, the young

for operas by Cui, Pezzi, Bavrincz, Leroux and Villafiorita, all of which were produced but dropped into obscurity.

In choosing Heine's "dramatic romance" for his libretto, Mascagni showed ambitions toward breaking away from the verist school of Cavalleria, but unfortunately did not find himself at home in his new musical atmosphere, and still less so in Scotland. The expressive force is always from the same fountain head as Cavalleria, dealing with elemental emotionalism. The vocal score, particularly for the tenor, would seem especially assigned to be ruinously difficult in its



GALLIZIA AND RADICE AS WOODEN-SHOED BUTTER AND EGG GIRLS in the ballet, Vecchio Milano, at La Scala.

Count Adda, author of the ballet, La Bella Giardiniera, to be produced at La Scala. The Count is a fervent patriot against the Austrian rule, and imagines he will have trouble with his ballet, because of the double meaning of its action. Count Adda is in love with Fioretta, ballet dancer, but is loved in turn by Chiara Stella. The party at the café is interrupted by the Austrian soldiers who leave, however, without causing much disturbance. There is a passing vision of the Duomo di Milano, which fades into a view of La Scala at night. The next scene represents the inside of the theatre with the ballet, La Bella Giardiniera, being given for the Austrian generals and their staff. The third scene shows pandemonium back stage, the Austrians having seen the hidden meaning of the ballet, aimed to excite feeling against them. They undertake the arrest of its author, but Count Adda flees to a villa on Lake Como with his fair Chiara Stella, who has used her influence with the Austrians to permit his escape. But exile is sad for the patriot Count and he visualizes his faithful little ballet friends, who seem to call him to liberate them from the hated Austrians. A scene of patriotic uprisings amongst the peasants, discloses the two dancers, Fioretta and Fannie, as wooden-shoed milkmaids and the Count in uniform and with a wounded leg. Victory for the Milanese, a great celebration in Milan, and display of the tri-colored Italian banner, and the ballet ends in a blaze of festivity and color.

Vittadini has created ideal ballet music suggesting romance, grace, movement, and spirit sufficient to make up an enchanting whole. The costumes and scenic effects, while not grandiose, were bright and pleasing.

Attilia Radice as Fannie, showed lively personality in her interpretations, and both lightness and power in her technic. Bianca Gallizia (Fioretta) seemed the personification of mobile grace. Vincenzo Celli's art has been admired too long to need comment. He possesses every attribute of a fine classic dancer. La Scala's corps de ballet (from the ballet school) covered itself with glory. The girls begin training in early childhood, their time being absorbed in their work for many years, and the result is that La Scala has the youngest, freshest, most charming and well trained ballet corps of any opera house in the world. Of late years the school has been supervised by the Italian-American dancer, Vincenzo Celli (formerly with Pavlova) and great credit is due him for the technical perfection of the young students, many of whom have become Prime Ballerine at other noted operatic institutions.

WILLIAM RATCLIFFE REVIVED

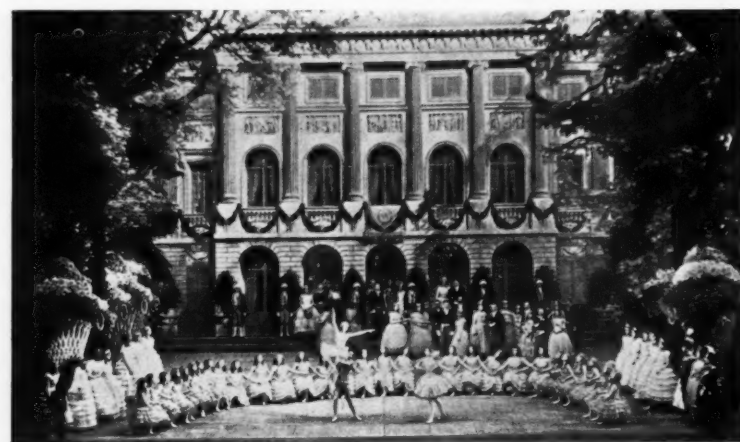
After an absence of thirty-seven years, Mascagni's Guglielmo Ratcliffe has been recreated for La Scala as a "novelty," under the direction (in all the most minute details) of its popular composer.

This Scotch tragedy served as the theme

exaggerated tessitura. Only a voice like Tamagno's could withstand such a strain.

Orchestrally, William Ratcliffe is complete in itself, with music exceedingly beautiful, particularly in its religious motives, and in situations where the composer has sought to depict the more spiritual phase of the sentiment.

As far as execution was concerned, Mascagni's conducting was full of feeling and



The last scene of the ballet, Vecchio Milano, given at La Scala.

art; and the singers all showed a thorough knowledge of their respective roles. Maria Caniglia, beautiful young soprano, is to be especially commended for the sincerity of her style, and for her charm. Pleasure was given by the bass voice of Zambelli, who sang the part of MacGregor, a role ill suited to his pure basso cantabile voice and style. He shows the same school as Pinza.

Nini Bertelli, a new tenor, made quite an impression with his stylistic acting, and graceful poise. Bertelli's voice suffered from an indisposition, so final judgment is impossible, except to say that high notes showed even quality from pianissimo to forte.

Franci's baritone voice was the only one to cope successfully with Mascagni's horns and trombones. Franci has the lung power to be heard through anything.

The scenery was in good taste. A short interpolated ballet, under the direction of Vincenzo Celli, had lively music, but not of the desired Scotch rhythm or color. Enough to say, "Maestro Mascagni will conduct," in order to draw a full house of admirers for the veteran composer. No season here is complete without two or three performances of his best known opera. This year's edition of Cavalleria Rusticana, however, could

INTERNATIONAL MUSIC FESTIVAL TO BE HELD IN VENICE

Best Compositions Received to Be Performed

The second Biennial International Music Festival will be held in Venice, September 1-15, as part of the program connected with the eighteenth biennial International Exhibit of Modern Art. Composers have been invited to send new compositions to the committee; and the works which are adjudged best will be performed under the direction of several renowned conductors, among them, Stravinsky, Monteux and Ferrero. Concerts of old choral, orchestral and chamber music will also be presented.

have had a better representation. There seemed to be much diversity of idea as to tempo between the director and the singers, neither wishing to yield to the other. In justice to Mascagni, let it be said that who has more right than the composer to make use of "tempi rubato," "ad lib.," "a piacere" effects, even if those effects be new? In justice to the singers, including Veneziani's well trained chorus, it is only right to add that the maestro's changes in rhythms and tempi were impossible to readjust to all the prevailing ideas of Cavalleria, and some "slow-ups" made certain parts very difficult to sing.

Although Iva Pacetti was scheduled to sing the part of Santuzza, and there was much curiosity to hear the diva after her American success, this role is not for her voice; and at the last moment was very wisely proffered to Bruna Rasa, an ideal Santuzza. Franci, as Alfio, was dynamic. Bertelli did stilted acting unsuited to Cavalleria, and his voice is in no sense of the word a dramatic tenor.

Maestro Mascagni received round upon round of applause, for he is much loved by the Milanese. DOROTHY F. STILL.

Foreign News in Brief

Elisabeth Schumann Honored

VIENNA.—Sir Arthur Steel-Maitland, former British Minister of Labor, has paid a graceful compliment to Elisabeth Schumann, Lieder singer. In an interview pub-

lished by the Neues Wiener Journal, of Vienna, Sir Arthur discusses the partial "embargo" on foreign musicians in England now in force under the new regulations, and singles out the names of Elisabeth Schumann and Fritz Kreisler as examples of artists who will always be welcome in England, and always excepted from the new rules. P. B.

Carnival Season in Milan

MILAN.—A carnival season at Milan's new lyric Puccini Theatre has been successful in featuring Tamaki Miura in Butterfly; DeFranceschi in Ernani; and the basso Dominici in Mefistofele. D. S.

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Vienna's Gallant Opera Activities

Pfitzner's Das Herz Given Excellent Première—Italian Pep in Teutonic Aida—Operatic Home Product

VIENNA.—While the wise disagree and the pessimists wail about the prospects in Vienna, the managements of the two houses at present devoted to grand opera, bravely continue their work with varying success but with unbroken energy. The management of the Staatsoper, with Lotte Lehmann, Elisabeth Schumann and Rosette Anday "on leave," with Maria Németh and Alfred Piccaver out of the company, and with other less prominent members guesting in operetta or absent through temporary illness, still managed the notable feat of bringing out two new productions within a period of two months: Hans Pfitzner's *Das Herz* (by way of novelty); and Verdi's *Aida*, completely restudied and partly restaged.

PFITZNER AND VERDI

Pfitzner's opera was reviewed in these columns on the occasion of its Berlin première. From the local viewpoint nothing more is to be added, save that Vienna, less highbrow and more spontaneous in her valuation of music than Berlin, was a still less fertile ground for Pfitzner's stern, uncompromising music. The Viennese production was excellent, with Robert Heger as a deeply erudite musical director; Dr. Wallerstein as an imaginative stage manager; and Margaret Angerer, Alfred Jerger and Georg Maikl excelling among the principals.

Aida was only a part-fulfillment of the promised new staging. Economy, the need of the hour, compelled the management to retain much of the old scenery. Musically, the whole production was "brushed up." Arturo Lucon, Italian guest conductor, astonished us with occasionally erratic tempi, but succeeded in putting some Italian "pep" into the Teutonically-minded singers. Franz Völker sang Radames, the role in which he made his one-time ill-fated début, and had a premier success. Emil Schipper was a vocally opulent Amonasro. Gertrude Rünger, a dramatic Amneris; while Richard Mayr and Manowarda did the bass roles. *Aida* was sung by Zdenka Zika, guest singer from Prague, possessor of a fine voice, youthful stage presence and an occasional Slav accent.

At a later performance Aroldo Lindi, American tenor, sang Radames, scoring ar-

tistic success and earning enthusiastic praise, especially, for his brilliant high register.

VOLKSOPER THRIVING

While the Staatsoper is experimenting with sopranos and tenors to replace Maria Németh and Alfred Piccaver, the former is singing successfully in Berlin; and the latter, in Vienna. Piccaver, after a short excursion into London vaudeville, has returned here and joined the Volksoper company for a series of guest performances. He opened with *Tosca* in brilliant voice; and continued with *Carmen*, in less happy form. His partner on both occasions was Vera Schwarz, also a refugee from the Vienna Staatsoper, who gave her familiar *Tosca* and an extremely realistic *Carmen*, much to the delight of the large suburban clientèle of the Volksoper.

Leo Kraus (one "s," if you please), young and energetic director of that house, has recently had a run of good luck in building up both a company and a public for his theatre. The success of his troupe even enabled him to present a novelty, and one of his own make. *The Nightingale* is the title of it; and it had a good success. Kraus writes music which is neither experimental nor hackneyed and which adhering to traditional samples of romanticism, is pleasantly melodic. Once again in his opera the coloratura singer finds a role worthy of a first-rate diva. Friedl Böhm sang the part well at the première.

PIANISTS' WEEK

The past two weeks were pianists' weeks, indeed. Pianists, young and old, familiar and strange, came and went. Emil Sauer represented the elegance and amiability; Moriz Rosenthal (playing Chopin's F minor concerto under Hermann Abendroth), the wisdom and brilliance of the old classical school. Bachaus played one of his erudite Beethoven recitals; and followed it up with a mixed program to display Bachaus, the virtuoso. Alfred Cortot returned after prolonged absence with a Chopin recital; and Benno Moiseiwitsch scored the big success of his concert with Chopin's four scherzi. Moiseiwitsch, product of Vienna though he is, was still more or less a stranger here until last season. This year his public was larger and

more enthusiastic than ever before, demanding encore after encore until the lights were turned out upon a clapping, shouting crowd of frantic admirers.

NEW RAVEL CONCERTO

Ravel's piano concerto written for the one-handed Paul Wittgenstein and recently premiered here by that eminent Viennese pianist, had another hearing, by Mme. Marguerite Long, who duplicated her Paris success. The occasion was a Ravel concert given by the Philharmonic Orchestra, conducted by Clemens Krauss, who yielded the baton to the composer himself for the concerto. Ravel was much fêted, and Mme. Long, Clemens Krauss and the Philharmonic with him.

Alexander Tcherepnin, brilliant young Russian composer-pianist, interpreted his own piano concerto No. 2 in the Konzertverein cycle under Leopold Reichwein's baton. Like the concerto No. 1, which was a success here two years ago, the piece has the primeval ruggedness characteristic of the Russian race, and Tcherepnin played it in great form.

A TOUR DE FORCE

Among the recent exponents of the young pianistic generation, the palm goes to Renée Gartner, who achieved the feat, in a recital of Contemporary Viennese Music, of giving no less than sixteen new pieces by thirteen contemporary composers, among them seven "first times anywhere." Truly a heroic task, remarkable as a test of memory, and admirable for its brilliant execution. Renée Gartner, who stands today in the front rank of Viennese pianists, reflects honor and credit upon herself and upon her brilliant teacher, Mme. Rosenthal-Kanner.

FEW AMERICANS

The American element has been strangely absent of late from Vienna's concert halls. The only recent representative was Esther Johnson, gifted young pianist, who played sonatas with Anita Ast, violinist, and is said to have been highly successful. The simultaneous première of Tcherepnin's concerto, which rallied the critical fraternity at another hall, prevented your correspondent from attending Miss Johnson's concert.

PRIHODA AND WIFE

Vasa Prihoda's recital had as its outstanding feature the joint appearance of the Czech fiddler and his young wife, (née Alma Rosé) who displayed at this reappearance a growth to artistic maturity that is truly astonishing. Prihoda provided the virtuoso element of the

evening, and his young wife, the true chamber music style.

Excellent chamber music too, was that offered by the Trio of the Belgian Court, not heard here before, but at once recognized as a splendid ensemble likely to win the fame already achieved by the Pro Arte Quartet.

A great impression was created by the Viennese Rothschild Quartet, which played to a crowded hall and a warmly appreciative public. Besides Haydn, Beethoven and Bartók, this ensemble brought the first performance of a new quartetino by Armin Kaufmann, second violinist of the organization and known as a composer from former I. S. C. M. Festivals. The work is in four movements, of which the first, with Slavic subject matter, is the most characteristic. It is strong, vital music, and was played by the Rothschild Quartet with brilliance and virtuosity.

ORCHESTRAL SPICE

For the latest two pairs of Philharmonic concerts, Clemens Krauss again prepared rather spicy fare for the subscribers. Two movements from Alban Berg's *Lyric Suite* and a bit of Stravinsky (the *Scherzo Fantastique*) were tempered by Beethoven's eighth; Bruckner's eighth; and a moderately modern work like Franz Schmidt's third symphony.

Hermann Abendroth, with the Tonkünstler Orchestra, gave Brahms' fourth and, as a novelty, Kodaly's *Marosszék Dances*.

Ivan Boutnikoff continued his series of orchestral concerts with Rachmaninoff's *The Bells*; Mahler's first; and with Florent Schmitt's *Rhapsodie Viennoise* which, though apparently intended as homage to Vienna, was so flat a failure as to evoke a bit of polite hissing and whistling.

A performance of Beethoven's ninth (once nearly the daily menu, by the way, and now happily reserved for special occasions) was notable through the person of its conductor, Hugo Gottsmann, concertmaster of the Vienna Symphony Orchestra and leader of the quartet that bears his name. He has gradually worked his way into the ranks of Vienna's conductors and, in the Ninth, gave strong evidence of personality and ability that augur well for his future career.

Mahler's second symphony, conducted by Rudolf Nilius with the orchestra of the Neues Wiener Konservatorium, was a forcible proof of the fine educational work achieved by that institution and its able director, Professor Josef Reitler.

Paul Bechert.

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NEW YORK MARCH 19, 1932 No. 2710

This is Respighi week in New York.

Providence is hoarding creative genius in music.

Summer music festivals in Europe are just around the corner. Here's prosperity to them!

Composers have recently taken to giving their works Latin titles, a practice which by no means makes classics of the compositions.

The chirp of the first swallow of spring is as welcome as the sound of the first note in the summer season of outdoor concerts and operas.

About \$19,000,000 is the amount estimated to be raised in 1932 by the tax which our Government intends to levy on amusements. What's amusing about that?

The late John Philip Sousa years ago invented the expression, "canned music." Maybe during the past decade he felt like amending the term to "cold storage music."

With the return of most of the modernists to certain earlier artistic principles, can it not be said that the Disarmament of the musical advance guard is now taking place?

Here's success to Rochester, N. Y., in its drive to obtain \$217,000, so that symphonic music may not perish from that city. Of the required sum, \$108,000 has already been given by the Eastman School of Music. Rochesterians will be sure to contribute the balance of the needed amount to maintain their Philharmonic and Civic orchestral concerts.

In view of musical names like Violin and Muskonsky, it might be a good idea to begin issuing a series of new appellations for famous musicians: Richard Music Drama, Giuseppe Opera, Anton van Symphony, Johann Sebastian Fugue, and so on. The best of all would be Don Quixote Ostrich (Strauss) or Ostrich Don Quixote, if you like that form better. Or Richard Owlmirror.

Easier Vocalism?

According to the daily newspapers, Lawrence Tibbett, operatic baritone, "when he wishes to clear his brain for quick thinking, follows the ancient Yogi custom, and stands on his head." He is said to summon such acrobatic aid in the wings of the opera house just before he steps forth to sing. (His theory is reported to imply that vocalism is rendered easier by "bringing blood to the vocal cords.")

If Tibbett really stands on his head at the Metropolitan, and some of his colleagues are prompted to follow his example, and musical editors would be admitted backstage, and Mmes. Jeritza, Bori, Pons, Ljungberg—but no such luck.

Opera As Was

Glancing over an old bound volume of an English magazine, we are impressed by the change that has taken place in opera audiences within the past fifty years. In those good old days—if they were good, and we are not certain of our own opinion as to that—opera was distinctly a social function and very little else. The opera itself was of small moment; the star or stars, and the Golden Horseshoe, or Grand Tier, or whatever it was called, everything. Royalty was in the box reserved for it, and titled nobility everywhere about. The décolletés on the fat old dowagers were amazing, or appear so to modern eyes; and the shapes of the ladies on the stage, no less so.

But the ladies and gentlemen on the stage, the stars, in other words, were, to use an expressive colloquialism, "the whole show." Or, at least, almost; for the ballet, the awful ballet with its tu-tu, or tulle flounce, now abandoned, must not be forgotten. The opera as a whole appears to have won little consideration. It was a solo act for soloists, a concert in costume.

Times have changed. Opera has improved greatly. The sincere efforts of the older composers to give verity to dramatic moments are appreciated; and opera has become, perhaps, too serious for society. Whether it will survive democratization one cannot say, but that it is facing it today as never before is evident.

A True Musical Maecenas

It came as a shock to the musical world when the news of George Eastman's tragic death was flashed from Rochester, N. Y., early this week.

Known as the "kodak king," the late Mr. Eastman won international fame and great wealth with his inventions and other innovations in the field of photography. However, his name meant more than a symbol for material achievement, as he had devoted himself of recent years to extended musical patronage, whose beneficial influence extended far beyond the borders of Rochester, his native city.

The Eastman School of Music (of the University of Rochester) and its allied Philharmonic and Civic Orchestras, were enterprises founded by Mr. Eastman with a munificent expenditure of money and maintained by him with unceasing and generous later contributions. The great school also developed a famous choral association and an opera department, the latter sending out a touring company which gave noteworthy performances in many Eastern cities. A series of American Composers' Concerts, at which new works were given representative first hearings in Rochester, was another of the Eastman donations to the cause of tonal art. The kodak magnate at one time also supported a private string quartet which gave weekly concerts at his home for a circle of invited music lovers.

Celebrated teachers and conductors make up the staffs connected with the Eastman musical enterprises, whose artistic achievements have won the recognition and praise of the entire musical world. In all, Mr. Eastman gave away \$75,000,000 for his tonal and other multifarious philanthropies, and doubtless has made provision in his will for their further practical continuance.

The passing of Mr. Eastman is sincerely mourned in the world of music, especially as his work in its behalf had been done sincerely, devotedly, in the most altruistic spirit, and with no personal flourishing of trumpets. His example should serve as an ideal to other Americans of wealth. The mere amassing of money entitles its holder to no respect and brings him no lasting posthumous fame; but when a great fortune is used as nobly as was the Eastman fortune, its possessor bequeaths an enduring legacy of inestimable worth, and his memory wins a permanent tribute of admiration and love.

Portland Tempest

A tonal storm is raging in Portland, Me., where the local Music Commission suddenly, and without offering public reasons for the act, has given three months' notice to Charles Raymond Cronham, municipal organist of the Maine city.

Wide protest at once developed, and a large number of citizens and citizenesses, indignant at the dismissal, have filed their objection with the authorities and written open letters to the local newspapers, defending the artistic activities of Mr. Cronham, who also conducts the Portland Municipal Orchestra, which he created from almost nothing and raised to measurable musical standing and effect.

One of those who rushed to the support of Mr. Cronham writes to the Musical Courier: "The action of the Music Commission was singularly high handed, and that body remains silent in spite of the tremendous excitement caused by its totally unexpected announcement. It is my personal opinion that the ability of Mr. Cronham has nothing to do with the decision. The main objection to him seems to be that he is not over interested in the other organists of Portland; and that he is not, perhaps, an 'awfully good fellow.' . . . Will Macfarlane, who has been rehired as the successor to Mr. Cronham, is a good Rotarian and the like."

The Musical Courier cannot at this distance judge of the merits of the Portland controversy or of its Music Commission. No doubt that august agency will sooner or later give further information.

If Rotarianism has played any role in the matter, the local musical public has a right to object. The worthy Rotarians are useful in promoting business and social good feeling, but they do not come into the mind as a vital factor in the cultural development of our land. Generally speaking, Rotarianism is more interested in merchandizing than in music of the highest class.

Bach, greatest organist of all, was no Rotarian; and it is doubtful, also, whether his artistic activities left him much time for jollification with his confrères of the manual and pedals. In times nearer our own, César Franck, Saint-Saëns, Widor, Guilmant and other famous organists, had no reputation as Rotarians or collegial convivialists.

It is to be hoped that the Music Commission has some reasonable and logical cause for its dismissal of Mr. Cronham, and will by giving public announcement of its grounds, allay the dissatisfaction of the many Portland admirers of that musician who feel that they are entitled to such an explanation.

Stillborn American Opera

Herbert Witherspoon's remarks concerning opera, as quoted in an interview recently printed in the Musical Courier, offer the same impression that has been given by remarks of a similar nature made from time to time during the past year or two in newspaper criticisms, from the public platform, and in other interviews.

This impression is that the speaker or writer is fully informed concerning American opera composers and their works. The impression is unwittingly misleading. Some composers know that their works have not even been examined by organizations to which they have been submitted or by critics who presume to pass upon them, which is not to say that the low opinion held of the works might not be fully justified. It may be; but the opinion is, at best, a mere assumption.

Vladimir Rosing, speaking at the Roerich Museum before members of the National Federation of Music Clubs, said that he had looked over numerous operas by American composers and had convinced himself that there were none of outstanding merit. There was a composer in the audience who had won some slight distinction as a creator of opera, and who knew positively that Mr. Rosing had not examined his works—at least not all of them. Upon the occasion of the production of The King's Henchman at the Metropolitan, some of the critics wrote that it was the best of American operas. That sounds very well; but we happen to know the critics, and know that they are not familiar with any large number of American operas, not even all of those that have been heard at the Metropolitan. The same thing happened when Gruenberg's Jack and the Beanstalk was given.

It is certainly a fact that Deems Taylor's operas have had the best success of any by native-born composers; but it is also a fact that we know nothing about what success other operas by natives might have had if they had been performed; and it seems a pity that random statements should be made by speakers and writers of distinction as to lack of merit, or comparative merit, unless they have firsthand knowledge of the facts.

the new lyrical edifice will accommodate about 4,000 listeners.

In addition to our national money deficit there is also a deficit in our national supply of musical genius.

Philip Hale goes into the Similes of 1932 collection, with his (Boston Herald) dictum that "some coloratura singers have a hard, metallic delivery reminding one of an old time barkeeper cracking ice."

Several poetical effusions, à la Ogden Nash, have been waiting for entrance to this department:

Sibelius, the composer, is a Finn
I never wish to hear his works again. N. I.

Levitzi
Has "It" (ski)
B. N. F.

Of all the modernth, Hindemith
My favorite compother ith.
T. D.

A few days ago while crossing Columbus Circle in New York, I was amazed at the shoutings of a spellbinder haranguing a crowd and waving aloft a crudely painted placard which read: "Henry Ford, you are responsible for the death of six workers."

Returning to my desk I found awaiting me another inflammatory shout (from Chicago), typewritten, and signed (on the typewriter) Eleanor Everest Freer. Without guarantee of its authenticity (and Mrs. Freer, American composer, may or may not have written it) here it is:

An American Right: to be heard! But not one too frequently granted the composer-citizen, and only seldom these days by our subsidized opera companies in general and the Chicago Civic Opera Company in particular. This last company seems to function for the music and languages of Europe, as well as for most of its musical executives. They have German, French, and Italian "Wings"—but never an American one! It would be too great a concession to develop American musical art in the field of opera! Yet to crush out this creative force in any department of our music is as reprehensible as it would be to crush out such a force in science. Through tremendous, individual and counter-effort the past ten years, progress has been made for our native composers of serious works and the future looks a little brighter. Endowed organizations are beginning to publish our native works (not the publishers); orchestras and artists begin to place them on their programs. International societies, likewise, are giving annual festivals for the introduction of high class American music into Europe. But at home, our art patriotism, (and art ever was and ever will be history) is luke-warm. And the interesting field of music drama lies neglected. What are the directors of our opera companies aiming at by permitting such injustice, thus directly robbing the American-citizen-composer of his Right to be heard? Until such policies are abandoned, no American opera company can expect to deserve wholehearted support. As in Europe, there is but one way to develop Opera and that is, by giving it in the language of the audience.

A new Ford model gets more publicity in American daily newspapers than a new composition by any of our native composers.

Congress has been petitioned to forbid European jazz players to enter America. Quite right, too. Those fellows have no right to steal our stuff.

A writer in the Christian Science Monitor (Boston) being asked recently to state his greatest ambition, replied: "To play a concerto with orchestra." The same inquiry addressed to some conductor, might have brought the answer: "To banish concertos altogether from symphonic programs."

By and large, the relation of music to radio is still that of Tiffany to Woolworth.

Dear Variations:

During the course of your remarks in Variations of this week's Musical Courier, you state that d'Albert "was aloof in his association with other musicians and lacked the human spark of sympathy."

It is rather unlikely that the master's character underwent a complete change during the last few years of his life. My connection with d'Albert dates back only to June, 1929. In all sincerity, he was one of the kindest musicians I ever met.

In July, 1929, while I was studying piano with d'Albert he, of his own free will wrote a letter to a prominent Berlin conductor which resulted in an engagement for me to appear as soloist with orchestra.

Later, he wrote to his publishers in an attempt to interest them in some of my compositions. (Without ever having seen the manuscripts, they replied that "owing to the unusually hard times, they could afford to publish only dance-music.")

Eugen d'Albert took the trouble to write letters wishing me luck at recitals and only recently sent me an introduction to his daughter in New York.

So you must be writing about another d'Albert. In spite of his eccentricities, the great Eugen really had a big heart.

There are few such geniuses among us, and the world can ill afford to lose them.

Very sincerely yours,
SIDNEY SUKOENIG.

That prime publicist, Charley Wagner, sent out reminding postcards prior to the New York (March 12) premiere of Ethel Leginska and her National Woman's Symphony Orchestra, and this is a facsimile of the communication:

House Boat-on-the-Stryx
March 4th, 1932.

Dear Fellow Citizen:

During the bi-centennial of my husband's natal year I will be with you in spirit. Marquis de Lafayette, Baron von Steuben, General Anthony Wayne and their ladies have just been here for cocktails and we have been discussing the great progress of music in the United States. We decided to especially recommend Dame Ethel Leginska and her National Woman's Symphony Orchestra of one hundred players who are being presented at Carnegie Hall, Saturday night, March 12, 8:45 P.M. by Charles L. Wagner, 511 Fifth Avenue. We have arranged to hear the recital through the Heleven Hour. We are nicely situated here on our Colonial House Boat. George would join me in regards but he is still sleeping — you know how Colonial places affect him. However, I am sure Leginska will keep you awake Saturday night.

Yr. obi. servant.

Martha Washington

Regarding the Beethoven Eroica conducted in Boston by Serge Koussevitzky, Philip Hale relates eloquently and amusingly in the Herald of that city:

"One would have had the Funeral March in the symphony taken at a little faster pace. It is long, as though the mourning for the hero would never end, and if the tempo taken is a shade too slow, the funeral procession is likely to drag weary feet to the grave. The problem of the fitting tempo is not an easy one to solve. One does not wish to hurry the hearse; one does not wish to keep the grave-diggers and the orator of the day waiting."

There are four weeks more of opera at the Metropolitan and then follows the annual great lyrical

Decline of Propaganda

Something is all wrong with this Japanese-Chinese War, or whatever you term it. In every other war we have known, the participants have worked overtime to win the good-will of neutrals, chiefly by the indirect route of music and the other arts. Nowadays, you know, even the great military masters agree that all wars are lost or won, not on the battlefield, but at home. A big thought; too big for us to grasp at once.

So far we have not detected any musical propaganda from either the Japanese or the Chinese. To be sure, a Chinese program was given in New York last week at the New School, but one could not call that propaganda; tickets were not even sent to all of the press. Then, a Japanese soprano held forth in Town Hall, singing principally simon-pure Metropolitan Sunday evening concert arias. That, also, is certainly not pussyfooted propaganda. A Japanese writer has been securing interviews with famous concert and opera artists for the past few months, greatly to the delight of the artists who have come in contact with the smiling interviewer. Godowsky, Lily Pons, William J. Guard and a dozen other authorities have presented this Japanese gentleman with their autographs and portraits. Make what you will of these international gestures—if you can read propaganda in such doings you are certainly a suspicious person.

Anyhow, the music business is not prospering startlingly in the Far East this season. The usual run of tours in India has been curtailed, of course; China has never been a rich field for the artist except as a break-the-jump stopping place. Tokyo seems more interested in important munitions this year than in the usual seasonal crop of foreign-devil musicians.

The only bright spot in the Pacific is Australia, now in the throes of a depression—of all things! But the land of singers reports itself as hungry for more visits from the other hemisphere, so it looks as if business is picking up for musicians in that country.

In the meanwhile, you may dismiss as absurd the rumor that Japan is determined to teach the United States a lesson for perpetrating the story of that Puccini heart-breaker, poor Butterfly. The Japanese are a proud people and they still resent the caddish naval officer who done wrong by his little Japanese bride.

Altered Chords

One of the statements made by Marion Bauer in the interesting and informative series of lectures she gave early in the winter at the Waldorf, was to the effect that while some modernism could be explained by the altered chord system, other modern harmonies could not. The thought is again recalled through the performance last week by the Boston Orchestra in

silence in New York. Why the otherwise well supplied city is without a summer season of opera no one seeks to explain—and no one offers to fill the void.

Following the now ancient custom of piano firms, the steamship lines are selling transatlantic travel on the installment plan. The idea should appeal to tourists. A piano may be reclaimed for installment arrears, but how could the steamship companies take away your impressions of the London Tower; the Café de la Paix; the Bayreuth, Salzburg, or Munich Festival; the Schnitzel of Vienna; and the Beer of Berlin?

Mere amateurs are those musical investigators who split the tone into intervals of a quarter, an eighth, a sixteenth, and then stop there. Look at the scientist who has just informed an astounded world that in an ounce the number of neutrons is 200,000,000,000,000,000,000,000.

And speaking of figures, there may be hope for the future of opera creation in America. Already—according to Department of Commerce statistics—this country is producing yearly about 275,000 tons of macaroni, spaghetti, vermicelli, and other kinds of noodles.

No, Ethelinda, Missa Solemnis is not the name of a violinist, but of a famous choral work by Beethoven.

A German opera house has solved one of its problems by paying its chief contralto \$4 per month. The problem now is the contralto's.

New York of Copland's Ode—as modernistic a piece as may be.

Modern composers are separated in two opposed camps by divergence of opinion on this point. Some of them insist that they do not think musically in altered chords, and do not believe that the altered chord idea explains present day developments. Others have faith in the idea, and one commentator of Schönberg shows how such chords are used in passages that have caused the greatest difficulty to conservative analysts.

There is no room here for extended argument in either direction; but the fact is easily demonstrable that either all old musical concepts must be thrown aside, or the altered chord theory be accepted. All music from the beginning of rhythmic tune has been directly associated with a foundation of basic harmonies and their alterations. Owing to the fact that counterpoint was the rule in early days, there were more altered chords in use then than there were after the discovery of harmony. But it was only with the discovery—or, shall one say, acceptance—of harmony that tune came fully into being (though folk tunes were used much earlier, with a groping towards basic harmonies that arrived very close to classic monodic standards).

Melody equals basic harmony plus rhythm. If false basic harmony is substituted for the true basic harmony, or if the true basic harmony is too greatly altered, the tune is destroyed (i. e., one ceases to recognize its melodic significance). It is the quality, not the quantity, of the alterations that does the greatest harm; a fact that modernists have discovered, so that they use chord clusters, chromatic alteration of an entire chord with retention of the chord (Ornstein); double, triple and quadruple basses—like pedal basses—on dissonant tones; polytonality (which is not really that, but added notes that seem to present two separate harmonies simultaneously); and all of the shimmer of scintillating passing notes that have been derived from a development of Chopin-Liszt figuration.

The most complex note mixture is not nearly so dangerous or so difficult to use as some simple alteration of the basic harmony that may throw the music out of focus. Modernists are learning to use great numbers of different notes without loss of clarity, and are obtaining beautiful and impressive effects in this manner. They are getting nearer to the basic harmony as they go, apparently, further away from it.

Secret Revealed

According to the New York daily papers, Ottorino Respighi, now in New York, is not divulging the title of the libretto of the "Choral Orchestral Symphony for theatrical performance," which he will write this summer in collaboration with Gabriele d'Annunzio. The Musical Courier can state confidently that the title will be La Vergine e la Città.



Walther Kirchhoff, ex-tenor of the Metropolitan, owns a German newspaper in New Jersey, and advertises it over broadcasting station WOR, New York. The vocalist not only sings Teutonic Lieder—and well, too—but also employs a string trio—not so good—and does his own announcing—most excellent—in impeccable German.

The other evening there was an impromptu and memorable seance at the club-rooms of the Beethoven Association, when Georges Enesco walked in with his violin case and he and Harold Bauer started a conversation about chamber music. The pair found that they were united in admiration of Franck's sonata for violin and piano. Talk led to action, out came Enesco's violin and Bauer made for the piano. Then, with only a few reverent listeners present, the two artists played the entire sonata from memory—and oh, boy, how they did play it!

Keep your eye (and your ear) on Lucy Monroe, American soprano, and see if I prove to be wrong in predicting a memorable operatic career for her. The twenty-three year old girl, who sang in a revue only a season or so ago, made her lyrical debut in Baltimore recently, as Marguerite in Faust, and bowled 'em over in the southern city—general public, music connoisseurs, critics, and all. She got reams of newspaper praise.

William J. Henderson is not only the dean, but also the bean of the New York music critics.

Who is back in town but the conductor who has won more hot and cold words than any leader I can remember. I refer, of course, to Georges Zaslavsky. Zaslavsky always showed his white teeth under his brush mustache whenever the music critics assailed his conducting; the smile was still

fixed when other reviewers insisted that he displayed rare courage in invading New York with another man-sized symphony. In any event, he is back—and who can doubt what this fact portends?

Some of the Soviets have a sense of humor. A Moscow student at Columbia University tells me that just before he left his native city, he attended a concert there at which an incompetent vocalist sang Rachmaninoff's How It Hurts Me. A voice from the gallery suddenly called out: "But not nearly as much as it hurts us." I'm going to wait until some bum singer gives us Rogers' The Last Song, so that I can yell: "We hope it is." And what a chance if ever a recitalist voices Dowland's Shall I Sue. With one accord all the lawyers present would shout a unified "Yes."

William B. Chase, for years an intimate friend of the late lamented press representative of the Metropolitan, William J. Guard, is executor of the Guard estate. Chase, long a valued music critic in New York, a member of the New York Times staff, knew Billy Guard so well that friends are trying to persuade him to write a book about that picturesque personage.

By the way, if you are a pianist, and can catch Dimitri Tiomkin in an unguarded mood, and entice him into playing for you the Scriabin etude in thirds, you would hear technique enough to give you cold chills of envy.

The published stories that Maria Jeritza plans to go into Broadway operetta, are without foundation. She was approached with such a proposition but the matter consisted only of discussion.

By the way, poor Maria has been confined

to the Hotel St. Regis for ten days with a terrific attack of grippe. Her apartment was kept filled with flowers sent by an army of friends. The diva is now convalescent.

It was not in a Rathskeller but in a noted Fifth Avenue soda dispensary that I encountered Ferde Grofe on Wednesday night. Grofe was sipping a Volstead machine-gun cocktail (lemon, vichy and plenty of sugar) and he was smiling as he valiantly downed the concoction. That smile probably betokened his satisfaction with Nat Shilkret's broadcast of the Grand Canyon Sketches by Grofe, earlier that same evening.

A radio violinist about whom I have been gossiping, is after my scalp. If he challenges me to a duel, I shall suggest sofa pillows or beanbags, at 200 paces.

Very inside information comes to me that Mr. and Mrs. Josef Lhevinne will teach at Salzburg during part of this summer.

When Shura Cherkassky gave his private recital last week for the Bohemians, he had 101° fever and rose from a sickbed to keep his engagement. True sporting spirit, and I am glad to report that Shura did some magnificent playing.

Bob Simon, critical Cerberus of The New Yorker, agrees with me that a wisecrack squib of musical comment attracts more attention, talk, and quotation, than the most learned screed on the inner meaning of Brahms or the middle period of Beethoven.

At the Pelleas and Melisande performance, all the mystery was not confined to the stage, for some of it was felt by me when I passed two men conversing in the lobby and heard one of them—Marek Windheim, the tenor—suddenly burst out vocally into the strains of the Siegfried motif from Wagner's Ring.

At the party of the Maurice Coopers, Cecil Arden and Wallace Cox spent the evening at the piano; and while the rest played cards, that couple sang every favorite song by Strauss, Schumann, Schubert, Rubinstein, and even Lassen and Bohm.

The mystic side of Mr. and Mrs. Ottorino Respighi was revealed following a luncheon in their honor at the home of Berta Gardini, Sunday, when musical conversation ceased

as one of the guests performed magic card games. Mrs. Respighi honestly confessed that she and the Maestro have stayed awake nights trying to solve the fascination of card tricks.

Alice Nielsen, soprano, perennially younger, graced a box at Ethel Leginska's orchestral concert last Saturday night. Respighi and his wife also were in the audience; Henry Hadley, too.

"Do you know where I can get a baby carriage immediately?" This question startled the newspapermen in the Metropolitan's press room and made them peer searchingly into the blue eyes of the inquirer, Grenville Vernon, former critic, now an active publisher of books. Visions of a certain missing twenty-month old youngster came into our mind. Surely Vernon—? Then Vernon explained. He wanted the perambulator for a family of stricken artists. Olin Downes seemed to be the one critic who had a spare baby carriage and, of course, the kindly Olin made the presentation.

I saw two other Manons at the recent Saturday matinee performance when Grace Moore sang the role. They were Geraldine Farrar, now fifty years old; and Lucrezia Bori looking thirty years younger than Geraldine. Miss Farrar greeted one of the ushers warmly. As she left him, he turned to me and said: "Miss Farrar used to sing Manon beautifully. In the second act scene when she enticed Des Grieux to come back to her there was never any doubt about her winning him. From the minute she came on the stage, she had that look in her eye which said 'I'm here after my man and I'm going to get him.' Miss Bori always seems a bit uncertain that she is going to succeed. I don't believe she has had as much experience as a temptress as Miss Farrar, and, of course, Miss Moore."

My, my, my! What a tug of war that was at a Wagner performance the other day between a soprano and Bodanzky, the conductor. The lady lagged and the baton could not induce her to hurry. Was Bodanzky angry? No; only furious.

F. C. Coppicus was stopped by a critic at the Metropolitan recently. "How are you?" asked the scribe. "Busy—busy," answered Mr. Coppicus as he moved away inch by inch, "busy—busy." The critic gasped with outraged professional dignity.

Disagreeing Views

Bellingham, Wash., February 25, 1932.

To the Musical Courier:

After reading the article, Girls Superior to Boys Musically, by Jacob Kwalwasser in the January 30, 1932, issue of the Musical Courier, I am asking the use of your columns to refute some of the claims made.

The test that Mr. Kwalwasser cites as "revealing superiority of girls over boys in musical achievement in our public schools," would not be accepted as a measure of real musical achievement by musicians or teachers conversant with educational tests.

Mr. Kwalwasser states: "It is our purpose to build short but comprehensive tests of moderate difficulty which would accurately reveal the music talent and achievement of the children of the public schools." He must assume that his tests are measuring talent alone when he says, "May we not therefore conclude that superior achievement of the girls is the product of superiority in talent?" Next he declares, "Nevertheless, scores on the individual tests reveal, without a single exception, the trained earn higher scores than do the untrained. The difference due to training is far greater than that due to sex." He concludes, now, that the difference in achievement is due more to training than to talent; whereas in the previous paragraph he concludes that superiority in achievement is due to talent.

The data from which he draws his contradictory conclusions is based on tests that, by his own words, are tests of talent and achievement. Conclusions cannot be drawn concerning talent alone and training alone from data based on tests devised to give in one score the effects of both talent and training.

Then, too, there is this statement: "Dean Seashore of the State University of Iowa has always maintained that the sexes were equally endowed musically and that such differences as were likely to be found from time to time were contributed by the accident of sampling. These conclusions he derived from his own Measures of Musical Talent, which reveal no sex linkage. But my findings do not support Dean Seashore's conclusion of musical equality of the sexes, for very definite sex linkage is revealed by the data that I am about to present." Mr. Kwalwasser then offers conclusions based upon data from tests unwarrantably assumed to be measures of musical talent. Five of the tests could be assumed to measure musical endowment. Mr. Lowell Tilson* after

*Teachers' College Journal, November, 1931. Indiana State Teachers College Terre Haute, Ind.

FROM OUR READERS

a thorough statistical comparison of the Seashore Tests and the Kwalwasser-Dykema Tests states: "It would therefore seem fair to conclude that the Kwalwasser-Dykema tests do not measure as reliably as do the Seashore tests."

Mr. Kwalwasser continues: "May we not therefore conclude that superior achievement of the girls in our public schools is the product of superiority in talent?" The Kwal-

wasser-Ruch Test of Musical Achievement which he used to measure achievement and the Kwalwasser-Dykema Music Tests which he used to measure talent have not been proved to really measure achievement and talent respectively. His conclusion, therefore, cannot be supported by the data from the use of these tests.

"Much remains to be done with these newly constructed tests in establishing their



"Better paste him again in the eye, Joe."

validity, reliability, etc. In the meantime sufficient statistical work has been done to enable the music teacher to use them intelligently." Mr. Kwalwasser knows as well as the writer that tests cannot be used intelligently until their reliability and validity have been demonstrated. Mr. Tilson has done enough statistical work on them to show that no teacher can use them intelligently before they are thoroughly revised and validated.

In closing, Mr. Kwalwasser says, "Music research is a comparatively new field and should enlist the interest of the music teacher, as well as the music psychologist. We teach traditionally rather than scientifically. Not until we learn more about music talent and music pedagogy need we claim to be genuine promoters of the art of music."

Such reports as his will certainly not help to give music pedagogy and the field of music research the standing and authority that they need to lead music teaching from the "Traditional" to the "Scientific."

HAROLD B. SMITH,
Washington State Normal School.

A Composer's Thanks

New York, N. Y., February 29, 1932.

To the Musical Courier:

May I be permitted to express to you my heartiest thanks for your brilliant article about my opera, The Pioneers, in the latest issue of the Musical Courier. It is highly encouraging. You say: "The work should by all means be heard." One who knows the significance of your voice and opinion in the musical world, can believe that your article will have a serious influence and push towards a performance of this composition.

The greatest merit of a critic is to call the attention to an unknown work or artist. If The Pioneers will become known and popular, it will be largely due to you as the first who strongly appealed to our theatrical people and attracted their interest in this work.

Thanking you again, I am
JACOB WEINBERG (Mus. Doc. LL.D.).

Thank You, Maestro

Milan, February 25, 1932.

To the Musical Courier:

... I read your paper with continued interest and am sending you my permanent Milan address so as to be sure to receive the Musical Courier regularly, as it keeps me in touch with all tonal matters.

GIORGIO POLACCO.

Boston Fails to Respond to Sowerby's Prairie

First Performance by Boston Symphony Orchestra Leaves
Audience Uncertain of Its Meaning—Boston University
Orchestra Presents First American Performance of
The Chinese Flute by Toch—Other Concerts

BOSTON.—Music of Leo Sowerby was heard for the first time at Boston Symphony concerts, when Serge Koussevitzky led the local organization in a performance of *Prairie*, poem for orchestra, on March 11 and 12.

Sandwiched in the program between Debussy's *Nocturnes* and Till Eulenspiegel of Strauss, Sowerby's composition was perhaps heard at a disadvantage. At any rate, a Friday afternoon audience could make little of it, mustering up scarcely enough applause to recall the conductor. One should also note, however, that the audience had not the opportunity subsequently to be stimulated by the personal appearance of the composer. Perhaps if he had been in the audience, the reception might have been different. The present writer found himself as baffled as his fellow-listeners. Perhaps a second hearing might reveal something more than good orchestral workmanship and a mastery of form.

On the same program was Stravinsky's *Pulcinella* suite, heard only once previously in Boston, ten years ago. The reception accorded on the present occasion was distinctly favorable. The program, which began with C. P. E. Bach's concerto in D major, arranged by Steinberg, was played in the orchestra's customarily excellent fashion, though one might have wished for a more merry and prankish Till.

Another concert was given by the orchestra earlier in the week, the fifth in the series of Tuesday matinees. The all-Russian program included Prokofiev's *Classical Symphony*; the prelude to Moussorgsky's *Khovantchina*; eight of Tchaikovsky's *Miniatures*. After a Russian Illustrated Alphabet (heard here previously in the season, with the composer as guest); and Tchaikovsky's *Pastoral Symphony*.

ORCHESTRA, THE KING

Most of the music-making here in the past week, in fact, was done by orchestras. The People's Symphony Orchestra, led by Thompson Stone, playing in Jordan Hall on March 6, had two soloists. Marguerite Porter sang *Il est doux*, it est bon, from Massenet's *Herodiade*, with a voice of beautiful quality, but of not quite sufficient body to be heard adequately above the orchestral accompaniment. Ethel Hutchinson played Liszt's E flat piano concerto cleanly and with bravura, aided by a sympathetic accompaniment. Both soloists were warmly received. The balance of the program, containing works by Chadwick, Thomas, Bizet and Berlioz, was admirably selected to satisfy the various constituencies which this series assembles.

The Boston University Orchestra, led by Augusto Vannini in a concert of chamber music on March 7, courageously played a program that included no less an event than a first American performance of a work by Toch—*The Chinese Flute*, for fourteen solo instruments and soprano, who on this occasion was Gladys de Almeida. There was, further, a premiere of the conductor's Schizzi *Liberi per Piccola Orchestra* (Free Sketches for small Orchestra). Honegger's *Rhapsody* for two flutes, clarinet and piano emphasized the modernist note, the only exception being a sonata for cello and piano by the eighteenth century Brevet, with Louis Cignarelli, cellist.

The next evening, across the Charles, the Harvard University Orchestra, conducted by G. Wallace Woodworth, similarly engaged in making what the English call "room music." Handel's *Water Music*; a concerto for four violins by Vivaldi; and a cello concerto by Braun—all eighteenth century—contrasted with the twentieth century St. Paul's suite of Gustav Holst, who conducted his own work.

SCHIPA HAILED AT MUSICALE

Tito Schipa was the final attraction in the remarkably successful series of Statler Morn-

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ing Musicales, making his first Boston appearance in several years. He charmed his listeners with his apparently effortless delivery of tone; his beautifully polished phrases; and his delicacy in the management of a half-voice, which was never permitted to degenerate into a falsetto. A musician of the first water, moreover, was revealed in his singing of the varied program; while Frederick Longas contributed exceptionally fine accompaniments, as well as playing piano solos.

On the evening of the same day, in Jordan Hall, Ruth Posselt, young violinist of this town, who had exhibited great talent as a prodigy, drew a large and distinguished audience to her concert, at which she played Carl Goldmark's concerto in A minor and shorter works. It was unnecessary to hear Miss

Paris is Introduced to Strauss' Elektra

Work Engenders Excited Comment—Varese in Evidence
—Slonimsky and Spalding Heard

PARIS.—Our city is all excited about *Elektra*. Everyone is discussing and arguing it from every angle. Americans in town are taking it more calmly than their Gallic neighbors: our Yankee brothers have been acquainted with the work for about a quarter of a century (I seem to recall it was done in New York about 1909), hence it is nothing new to them. The first performance in France of this composition of pathological perversity, was at the Paris Opéra, February 25. The grim tragedy was given with a tenseness of purpose that cannot be gainsaid, and scored an overwhelming success. The music, not old enough to have the charm and aromatic glow of antiquity, not young enough to produce astonishment or wrath, sounds old fashioned though it certainly retains its forceful, turbulent, tempestuous power. And then there is that wonderful moment when *Elektra* recognizes her brother, Oreste. What an outburst of song! Surely, one of the most eloquently lyrical pages in all opera.

Elektra, whose only thought is the blood of her mother and Aegisthus, in vengeance of her murdered father, was impersonated by Germaine Lubin. A truly remarkable portrayal of a very unpleasant character. Let the analysis go at that. Chrysothemis, the sister who craves for a husband and child, was Germaine Hoerner; Clytemnestra, the wicked queen, morbidly ill and who has had dreams—the consequences of her ill-advised asperity—was Mme. Lapeyrette. Marcial Singher was a sculptural Oreste, calmly beautiful in utterance and gesture, and the only one of the cast who succeeded in making himself understood (the others were only heard) over the seething orchestra. Le Clezio was Aegisthus; Froumenty played the Preceptor. Philippe Gaubert conducted. The stage settings and costumes by René Piot heightened the mad atmosphere, made the mental midnight blacker still. The symmetrical movements and groupings of the figurants were effective in their way, though they seemed too much like a grafting of Russian ballet on a work of crushing realism.

MORE MELODIC

The American tenor Sydney Rayner scored a good success in the role of Don José, in *Carmen*, at the Opéra-Comique. He was the first of our "high-noters" to do the spoken-dialogue version of the good old opera at the Comique. He departed himself well, acted convincingly and sang so lyrically that *La fleur* aria had to be repeated. His *Carmen* was Marguerite Joye, young French mezzo of interesting stage presence and voice, but not yet quite up to the histrionic requirements of the part. Mlle. Cuvillier was a sweet little Micaela; Roger Bourdin, a dashing Escamillo. Maurice Frigara led the orchestra.

PAGE VARESE

If you are wondering what has happened to Varese since he left New York, he is here in Paris and Paris is now and then hearing his compositions. Sunday afternoon the Paris Symphony Orchestra, directed by

Posselt in more than a small part of her program to realize that her talents have ripened, that she possesses a dexterous left hand (which we realize is a contradiction in terms) and a supple bow-arm-and-wrist; that she is an interpreter rather than an artist-pupil, commanding, within narrow limits, an unusual sensitivity to tone and nuance.

OTHER RECITALS

Other events of the week included the third of Ernest Schelling's children's concerts at Jordan Hall on March 5, when the Gordon Quartet provided most of the music, while the youthful Misses Lee Palfrey and Dorothea Dean assisted in Saint-Saëns' *Animals Carnival*; a second appearance of Escudero at Symphony Hall on Saturday evening, when he was greeted by a moderate-sized but exceedingly enthusiastic audience; and a concert of the Apollo Club, Thompson Stone, conductor, at Jordan Hall on March 8, devoted to a wide-ranging program, with George Boynton, tenor, as soloist. And at the Longy School of Music, on the same evening, a suite for oboe and piano by Walter Piston was played by Louis Speyer and the composer; Yves Chardon played Zoltan Kodaly's cello sonata; and Charles Martin Loeffler's *La Cornemuse* (dedicated to Georges Longy) was played by the Messrs. Speyer, L. Artieres and Frederic Tillotson.

M. S.

did not make such a bad showing after all. The music was played by Jane Evrard and her Feminin Orchestra (twenty-five players, stringed instruments) and Lily Laskine (harp), Biolette d'Ambrosio (violinist), Genevieve Martinet (cello) and Lelia Gousseau (piano). Both the picture and what one heard were gratifying in a high degree.

IRVING SCHWERKE.

Dr. Leonard B. Job, New President of Ithaca College

The board of trustees of Ithaca College, Ithaca, N. Y., announces the retirement from office of George C. Williams, for the last nine years president of the college and actively associated with the institution for thirty-five years. Mr. Williams is succeeded as president by Dr. Leonard B. Job, since last fall dean of the college. Dr. Job is a native of Indiana and a graduate of Indiana University, from which institution he received the degrees of A. B. and M. A. He obtained a Ph.D. at Columbia University, where he specialized in school and college administration. Dr. Job has taught in the elementary and secondary schools of Indiana; and has served as high school principal and school superintendent. He has also been training officer on the Federal Board for Vocational Education, assistant state superintendent of schools in Indiana, associate in research at Teachers College, Columbia University, and professor of education at Ohio University, for five years.

The Ithaca Conservatory of Music, established forty years ago, now an integral part of Ithaca College, will offer extensive courses. The music faculty is under the direction of Adrian M. Newsens, who came to Ithaca last year from the University School of Music, Lincoln, Neb.

Max Rosen in Recital, March 20

Max Rosen will give a recital in Carnegie Hall, New York, March 20, with Richard Wilens at the piano. The violinist will offer the Vitali Chaconne; Paganini concerto in D major; the Bach Chaconne; the Leopold Auer arrangement of Schumann's *The Walnut Tree*, which was dedicated to Mr. Rosen and which he will play in memory of his teacher; also Auer's *Tarantelle de Concert*; Gustav Saenger's *Intermezzo Scherzoso*; Wladigeroff's *Valse Romantique*; and Rimsky-Korsakoff's *Flight of the Bumble Bee*.

Bandmasters to Meet

The third annual convention of the American Bandmasters' Association will be held at the Hotel Willard, Washington, D. C., April 14, 15, 16 and 17. Edwin Franko Goldman, president of the association, has announced that the four days' program will cover every phase of band activity, closing with a concert at which the United States Marine, Navy and Army bands will participate.

Beatrice Little and Robert Loup Married

Beatrice Kobbe Little, granddaughter of the late Gustav Kobbe, was married to Robert Loup on February 16 in Lausanne, Switzerland, it was announced last week. The couple will reside in Lausanne.

Helping the Cause

A musical joke book is to be published and sold at one dollar per copy, for the benefit of the Musicians' Emergency Aid (New York). The compiler will be Walter Damrosch.

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Cleveland Orchestra Presents Enesco in Triple Capacity

Sokoloff Conducts Richard Strauss' Don Quixote for First Time—Douglas Moore Guest Conductor at University Concert—Giesecking and Kreutzberg Heard—Preparations Under Way for Supervisors' Conference

CLEVELAND, O.—Musical Cleveland has been offered an exceptional dose of valuable novelties, personalities of importance, and works of substantial calibre during the past fortnight.

Outstanding among visitors to Severance Hall, permanent home of the Cleveland Orchestra, was that unique composer, violinist and conductor, Georges Enesco, whose sincere musicianship won for him the admiration of Conductor Sokoloff, his men, and the symphony audience during his previous visits. He appeared four times in as many days; three times with the orchestra as conductor, composer and soloist, and the fourth time in conjunction with the Cleveland String Quartet, on which occasion he joined forces with the distinguished pianist Arthur Loesser, in the Schumann sonata in D minor, op. 121. These two musicians performed it poetically. With the assistance of the quartet, consisting of Josef Fuchs, violin; Rudolph Ringwall, second violin; Carlton Cooley, viola; and Victor de Gomez, cello; these artists interpreted the Chausson concerto in D major with tonal beauty and romantic flavor. The Haydn G major quartet, op. 77, completed the enjoyable program.

At the sixteenth pair of symphony concerts, Enesco conducted his symphony, op. 13. He succeeded in drawing from the orchestra beautiful tone with exquisitely molded phrases. As soloist, Enesco gave a finely wrought exposition of the rarely heard Mozart violin concerto in D; and with the brilliantly played Tzigane of Ravel, he elicited frenetic applause from his hearers. The subdued quality of his tone was well adapted to the Ravel composition. Mozart's overture to the Marriage of Figaro and the Sibelius Legend, op. 22, were the numbers supplied by Conductor Sokoloff.

THREE CONDUCTORS FOR UNIVERSITY CONCERT

On February 24, the fifth in the series of popular University Concerts for faculty members and students of nine neighboring Ohio colleges, presented an unusual opportunity of hearing two contemporary composers conduct their own works. Douglas Moore, associate professor of music at Columbia University, formerly curator of music at the Cleveland Art Museum, interpreted his latest opus, An Autumn Symphony. This is music of intellectual and lyrical merit, employing the modern idiom in a mild degree, and bearing the stamp of sincere musical expression throughout. Strauss' Don Juan, under Sokoloff, was played with élan and due emphasis of the romantic character of the hero. Enesco conducted his familiar Roumanian Rhapsody.

In addition to his appearance with the orchestra, Douglas Moore fulfilled two engagements at the Museum of Art, one of which was in the form of a lecture-recital on The Language of Music, excellently conceived and demonstrated. At its conclusion, Mr. Moore's successor as curator of music, Arthur W. Quimby, gave a short organ program in the garden court of the museum.

The third exponent of the Terpsichorean muse to visit Cleveland this season was Harald Kreutzberg, unquestionably interesting and artistic in his conception of combining physical and musical rhythm. All of his offerings expressed in striking form the contents of the musical composition. A powerful imagination lent fascination and charm to his interpretations, keeping the audience spellbound and rewarding every one of his delineations with overwhelming

GIESECKING AROUSES ENTHUSIASM

It is to be regretted that a man of Giesecking's extraordinary art should be heard in conjunction with lesser talent on the same program, instead of filling an evening with his inimitable finesse and pianistic grace. We have never been fortunate enough to enjoy a full menu of his rare gifts; only snatches of Chopin, Schumann, Debussy and Ravel. Everything was done with true artistry. Responding graciously to a request from your reviewer, he superbly played for one of his encores his own charming arrangement of Richard Strauss' Ständchen.

With Giesecking was Harriet Eells, soprano, in several groups of well selected songs in German, French and English. Her diction was clear and her presentation of the music showed taste and intelligence; assets which atoned in part for her rather husky voice.

SCHOOL SUPERVISORS TO CONVENE

The importance of Cleveland in matters musical will be well demonstrated during the week of April 3-8 when the Music Supervisors' National Conference convenes here. This will mark the twenty-fifth anniversary of the conference and activities on a heretofore unprecedented scale are scheduled for the event. Many factors combine to make this city an ideal meeting place for this important convention; a symphony orchestra, housed in a building offering facilities second to none in the country; a university, fostering in a superior degree the cause of music; an excellent public school music system; and a Museum of Art in which music features are prominent in its educational program.

It is estimated that 5,000 music supervisors will attend this convention. Students from forty-two states, Alaska and Porto Rico, will come to engage in the activities of the school orchestras and choruses. Besides addresses by prominent figures, the first day will witness a band demonstration, with Capt. Taylor Branson of the U. S. Marine Band and Edwin Franko Goldman as guest conductors. Dr. Hollis Dann, of New York University will preside over a general session on conducting and choral interpretation. There will be such distinguished speakers as Dr. Melius Christianson, of St. Olaf College; Gustav Holst, English composer, now temporarily at Harvard; Eugene Goossens; and Dr. John Erskine. The Oberlin A Cappella Choir will sing; and Goossens will conduct the National High School Orchestra. Innumerable are the sessions and concerts of artistic interest planned for the week. Among the guests and speakers are listed also Howard Hanson, of the Eastman School of Music, Rochester, N. Y.; Prof. Dykema of Columbia University; and Dr. McMillikan, of the Toronto Conservatory. The Cleveland Orchestra, under the baton of Sokoloff, will be featured conspicuously; and the two Cleveland artists, Arthur Loesser and Beryl Rubinstein, will give a two-piano recital. R. H. W.

George Liebling Honored

The Opera and Fine Arts Club of Los Angeles celebrated Lincoln's Birthday (February 12) by presenting a program of works by George Liebling. At the close of the musicale, the president, Charles Draa, announced a life membership for Mr. Liebling with the club.

The Pleiades Club, of Beverly Hills, Cal., honored Mr. Liebling at one of its recent meetings with a banquet, followed by a recital of his compositions.

Ravel Opera Billed with "H. P."

The world premiere of Carlos Chavez' modern Mexican ballet, "H. P.," by the Philadelphia Grand Opera Company, March 31, is to be preceded on the same program by Ravel's modern one-act opera, L'Heure

Espagnole (The Spanish Hour). An English translation of the latter has been prepared by Philip L. Leidy. The roles will be assumed by Charlotte Boerner as Concepcion; Ralph Errolle as Gonzalve; Chief Caupolican as Ramiro; Albert Mahler as Torquemada; and Abrasha Rabofsky as Don Inigo. Sylvan Levin will conduct the opera, which is staged by Wilhelm von Wymetal, Jr., Leopold Stokowski is to conduct the Mexican work. This program will be given at the Metropolitan, Philadelphia.

Another Season of Russian Opera

The Russian Opera Foundation, which was established last year, is now opening its second season of opera (sung in Russian by Russians and from a Russian libretto), with Le Coq d'Or, March 28, at the Mecca Temple, New York. Other operas on the program, which is to extend throughout the week, are Boris Godunoff and Khovantchina. The orchestra will be conducted by Eugene Plotnikoff and Alexander Aslanov.

According to Walter Leighton Clark, president of the Russian Opera Foundation, plans are progressing for the proposed erection of a Russian opera house. The executive committee includes George D. Pratt, Paul D. Cravath, Her Imperial Highness, Grand Duchess Marie of Russia, Prince Georges Matchabelli, Allen Wardwell, Mrs. Otto H. Kahn, and Col. Francis L. Robbins, Jr.



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Music Notes From Coast to Coast

OMAHA, NEB.—The latest pair of Concerts by the Omaha Orchestra, under the direction of Joseph Littau, brought much of interest to the patrons of this series. The opening number was Weber's Freischütz overture, which, strangely enough, had not been previously performed in the eight years of the orchestra's history. Sympathetically unfolded by director Littau's reading, its beauties were exerted to the full. Beethoven's fifth was the symphony of the occasion, and again conductor and orchestra attained to the upper levels of artistic expressiveness. In technical accuracy, precision of attack and mechanical details, this performance probably outdid any previous accomplishment of the organization, while in the matter of bringing to the hearer's mind the profound musical and emotional content of the work, it was equally successful.

A transcription by A. Walter Kramer of the prelude in E flat minor from Bach's Well-Tempered Clavichord, was heard here for the first time and received with warm welcome. Liadov's Music Box pleased to the extent that a repetition was demanded. Leo Sowerby's Money Musk gave a pleasing example of that composer's skill; and the symphonic poem, The Moldau, by Smetana, served as a closing number. Effectively played, it made a strong popular appeal.

The Don Cossack Russian Male Chorus, directed by Serge Jaroff, made its initial appearance in this city at the Brandeis Theatre, singing a memorable program of Russian part songs. Often described in these pages, the singing of this group yet remains incomparable: the ethereal quality of the tenors, especially in the high registers; the deep resonance of the basses, and the richness of the massed effects; placing the chorus' offerings in a class apart. Especially noteworthy were Lvovsky's Have Mercy on Us, O Lord; Dobrowen's An Old Polka; and an arrangement by Gretchaninoff of the Song of the Don Cossacks. An audience whose enthusiasm knew no limits, demanded and received many encores.

Mr. Littau is giving a series of five lectures on musical subjects at the Joslyn Memorial. The title of his first talk was The Three Elements of Music; and of the second, The Instruments of the Orchestra. Mr. Littau's manner of speaking is informal and intimate and he constantly enlivens the more serious portions of his lectures by humorous touches. An audience of some two hundred and forty is enjoying fully these instructions on musical subjects by a musical authority.

The Friends of Music were entertained at their last meeting by a program of music given by Mary Nash Crofoot, local pianist of manifold gifts and attainments. Mrs. Crofoot's offerings included the English Suite in G minor, by Bach; a group of Brahms intermezzi; and the sonata in B minor, by Chopin.

Bernice Dugher was presented in a piano recital at the Joslyn Memorial by her teacher, August M. Borglum. Miss Dugher's numbers ranged from Bach through the romantic school of Chopin and Liszt, to the moderns as represented by Scott, Debussy and Ibert.

A series of Sunday afternoon concerts at the Joslyn Memorial has been arranged by the Omaha Music Teachers' Association. The first of these enlisted the cooperation of Lillian Gill, pianist; Mary FitzSimmons Massie, soprano; and James Peterson, violinist. Mr. Littau made a short address. The programs are in charge of Frank Mach and Karl E. Tunberg, respectively president and treasurer of the association. The second of this series brought to a hearing Myron Cohn, violinist; Rose Brandeis, pianist; and the Polish Male quartet. Rev. Laurence Plank spoke briefly on What Music Means for Life.

In the large auditorium of the Joslyn Memorial another program was given at the same hour. Those who participated were Cecil W. Berryman and Alice Berryman, pianists; Louise Shaddock Zabriskie, organist; and the Elks Apollo male chorus, directed by N. J. Logan. J. P. D.

PITTSBURGH, PENN.—Pittsburgh concerts continue apace and although many people still flock to these musical events, there is a decided lessening in attendance. The Manhattan String Quartet, a foursome of alumnae of the Juilliard comprising Rachmael Weinstock and Harry Danziger, violins; Julius Shaier, viola; and Oliver Edel, cello; presented an enjoyable program at the 20th Century Club. Playing from memory, the group uncovered fine ensemble sense and interpretative ability in quartets by Beethoven, Haydn and Smetana. Encores were added.

Robert Goldsand, pianist, was the feature of a major concert sponsored by the Musical Society of the Y. M. and W. H. A. The youthful musician disclosed a dazzling technical facility throughout the program. His playing of the ultra-idiomatic numbers drew forth plaudits. He gave the scintillating Stravinsky etude with command and delicacy and had to repeat it. Prokofiev's whimsical gavotte was sparkling; and Bartok's tonal orgy, Allegro Barbaro, was effective. Several extras were demanded.

The Yost String Quartet played a list of works that were as interesting and novel as their arrangement was unorthodox: Milhaud's first quartet; two Pochon Sketches; and the Dohnanyi E flat minor piano quintet, with Katherine Hessler at the piano.

The Minneapolis Orchestra scored a success with the two concerts that featured the new conductor, Eugene Ormandy, and Eunice Norton, pianist, both of whom made their first Pittsburgh bows. Ormandy's conducting was a revelation of authoritative musicianship, imparting spontaneity and vibrancy to the scores. Miss Norton was showered with salvos of applause, and recalled many times to acknowledge the tribute to her rare talent. Her vehicles were the Liszt E flat and Schumann concertos.

Walter Mills, baritone, was heard in the annual artist recital sponsored by the Tuesday Musical Club. Mills' voice is of ample range and he employs it with intelligence, sincerity and artistic discretion. The program consisted of arias and Lieder. Earl Mitchell accompanied with skill.

In a program packed with interest, the combined glee clubs of Pennsylvania College for Women and Pittsburgh University, performed in a manner that smacked more of professional accomplishment than of the insufficiencies of the average glee club. The P. C. W. group directed by Helen Keil, was especially commendable. Marianne Genet, Pittsburgh composer, was represented in the premiere of her three-part chorus, The Sea Hath Its Pearls. Another first-timer was Song of Love Longing, by Gertrude Ray, a student at P. C. W. Dr. W. H. Wright directed the Pitt-ites.

Yehudi Menuhin's recital at Carnegie Hall was a triumph. His musicianship and command of vast technical resources, evoked demonstrations of applause that broke forth after each number. Arthur Balsam, one of the finest accompanists heard here this season, proved himself an artist of the first rank.

The Pittsburgh Symphony, conducted by Antonio Modarelli, gave its fourth concert of the season. The orchestral novelty was The Asp Death and Sunrise from T. Carl Whitmer's A Syrian Night, a ballet from his spiritual music drama, Mary Magdalene. Brilliant and impressionistic, it elicited hearty approbation, the composer being called to the stage in tribute. Walter Gieseking, playing the Mozart C major concerto and the Richard Strauss Burlesque, was tendered an ovation being recalled sixteen times. He added two extras, and still the audience attempted to secure others. R. L.

PORTLAND, ORE.—Dusolina Gianini, soprano, at her first Portland recital, was hailed with unmixed joy. Among her songs were the aria from Handel's Amadigi; Cimara's Stornellata Marinara; aria from Gounod's Reine de Saba; La Forge's Hills; and several Italian and Mexican folksongs. Tremendous response came from the listeners. Molly Bernstein furnished artistic accompaniments. Steers & Coman had charge of the concert, which took place at the Municipal Auditorium.

Sigrid Onegin, contralto, assisted by Herman Reutter, composer-pianist, favored us with another recital, February 25. Her first number, the aria from Verdi's Macbeth, gave unlimited enjoyment; as did Massenet's Ouvre tes yeux bleus; and I Shot an Arrow, Balfe. Mr. Reutter played several piano solos, receiving much applause. Manager Selby C. Oppenheimer was responsible for this brilliant event.

Michael Arenstein, excellent solo cellist of the Portland Orchestra, at a recent Sunday matinee program, was featured in Tschai-kowsky's Variations on a Rococo theme for cello and orchestra, Willem van Hoogstraten conducting. Dr. van Hoogstraten first presented Glinka's overture to Russian and Ludmilla; closing with Liszt's second Hungarian Rhapsody. Approval, indeed, ran high on this delightful occasion.

Directed by Dr. van Hoogstraten, the orchestra recently gave a concert at the University of Oregon, Eugene, Ore. More than 3,000 music lovers greeted the musicians.

Skillfully led by William H. Boyer, the MacDowell Chorus (thirty women) offered a fine program at the Multnomah Hotel, March 1. Bemberg's Nymphs and Fauns, which opened the concert, was very well played; as likewise were Schumann's Walnut Tree, and Debussy's Beau Soir (arranged by Deems Taylor). Incidental solos were sung by Genevieve Kleeb, Helen Fromme Schedler and Mrs. Miles B. Warren. Mary Schultz, excellent violinist, assisted, playing the Handel-Auer D major sonata. Ida May Howatt, accompanist, also greatly pleased the audience.

Oregon Chapter, American Guild of Organists, is giving musicales at various Portland churches. Lucien E. Becker is dean of the local chapter. J. R. O.

ROCHESTER, N. Y.—Rosa Ponselle gave one of the most popular concerts of the season in the Eastman Theatre on February 26. She opened her program with an aria from Romani's Fedra, in which she created the soprano role in London during the past season. Her dramatic power in this was notable and also in Schubert's Erlking. A group of French songs provided opportunity for impeccable singing, particularly in La Cigale by Lecoq. Another beautiful performance was heard in the Sadere Lullaby. Miss Ponselle was in excellent voice, and the audience recalled her for a long series of encores.

On March 4, Martinelli sang in the last of the Eastman Theatre series for this year. An excellent performance of the O Paradiso, from L'Africaine, was followed by French and English songs. But it was in the arias from the Girl of the Golden West

NEW ARTIST AT METROPOLITAN



FRANCESCO MERLI, tenor of the Metropolitan Opera Company, who was heard as Edgardo in Lucia on March 10.

and Tosca, that Mr. Martinelli proved most effective. He received a cordial welcome. The program included solos by the accompanist of the evening, Emilio Roxas.

Another in the series of American Composers Concerts was given on March 3 in Kilbourn Hall, Dr. Howard Hanson, conducting. The program included Griffes' The Pleasure Dome of Kubla Khan; an Heroic Poem by Radie Britain, which proved capably constructed and musically imaginative; a repetition of William Grant Still's Afro-American Symphony; Cathedral Prelude for organ and orchestra by David Stanley Smith, with Harold Gleason as soloist; and Introduction and Song, Bill George, by Martha Alter Douglas, in which William Cupp was soloist.

On March 7 and 8, two operas were excellently presented by the opera department of the Eastman School of Music. These were Haydn's Der Apotheker and Pergolesi's La Serva Padrona, charming and little known operas, in the style of the eighteenth century. They won the enthusiasm of the numerous and cordial audiences. Emmanuel Balaban was director, and Nicholas Konraty, dramatic producer, of these performances. R. S.

SAN ANTONIO, TEX.—Maria Kurenko, soprano, appeared in recital before the Tuesday Musical Club (Mrs. Eli Hertzberg, founder and life president) with the musical tea committee, of which Mrs. W. T. Montgomery is chairman, and Mrs. Paul Rochs, vice-chairman, in charge of arrangements. Mme. Kurenko's first group consisted of compositions by Lotti and Mozart; and two old English songs. Her lovely, rich and resonant quality of tone, competent technique and charming personality delighted her audience. Other numbers were arias by Rimsky-Korsakoff, Rossini and Massenet; two Russian folksongs; Berceuse (Tschai-kowsky); Pasetip (Delibes); Jota (de Falla); La Principessa Triste (Maduro), dedicated to Madame Kurenko; second minuet (Besly); The Time of Parting (Hadley); Lullaby (Scott); and valse (Venzano). Her enunciation of each of the

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various languages was authentic. Insistent applause made many recalls and several encores necessary. Lois Moseley, at the piano, gave splendid support.

The music department of the Woman's Club, Mrs. John Legate, chairman, gave a program of orchestral ensemble numbers and ballads of the early American period, arranged by Mrs. F. L. Carson. Of special interest was the demonstration of violin playing at the dances, weddings, theatres and public gathering places, of those times.

Chapter O of the P. E. O. Sisterhood, presented Mrs. Paul Stiffler Atlas, violinist, of Chicago; Mrs. Paul Roths, soprano; and George Baker, baritone, of this city, in an enjoyable musicale. Mrs. Atlas played works by Grieg, Baldez and Kreisler, with fine tone and technique; Mrs. Roths' numbers were by Cantor, Schumann, Hildach, Wilson, Cox, and Scott, showing to advantage her flowing quality of voice; Mr. Baker's selections were by Oscar J. Fox, Burleigh and Mary Helen Brown, which displayed his rich baritone of wide range. The accompanists were Mrs. H. L. Bridgeman and Jewel Carey.

The San Antonio Music Week Association, Mrs. Eli Hertzberg, president, held its first meeting, at which plans were made for Music Week and various chairmen were appointed.

Sophie Williams and Jean Eidelberg, voice pupils of Mary Stuart Edwards, were heard in several songs at a meeting of the Conopus Club. Agnes Sanchez accompanied at the piano. Mrs. Edwards' students have formed a club—The Mary Stuart Edwards Study Club which meets weekly and discusses music in its various phases.

Oscar Dewees, baritone, was presented in recital by the Woman's Club, assisted by George Guile, violinist. The music selected by Mr. Dewees included compositions of Giordani, MacDowell, McGill, Schubert, Brahms, Carrie Jacobs Bond, Wagner and Moya. His voice has a dramatic quality, with ringing high tones and wide range. Mr. Guile played pieces by Handel, Debussy, Granados-Kreisler and Grasse, displaying excellent tone and good technique. Mrs. E. D. Beanland and Lehman Goodman were the capable accompanists.

Edith W. Law introduced twenty-one of her piano pupils in an interesting concert. Each reflected great credit on her instruction.

Our Lady of the Lake College offered a program featuring American music, in observance of the Washington Bicentennial. Choral, organ and ensemble music was performed.

The Progressive Series Pupils of the Tekla Staff Studios appeared on two entertaining programs. The first was given by the junior students; and the second, by members of the intermediate and advanced class.

The B Major Musical Club produced an entertainment commemorating George Washington. The feature of the event was an address by Major O. J. Cohee on Washington, a Friend and Patron of Music. Mrs. F. L. Carson read a prayer written by Washington.

Evelyn Duerler, soprano; assisted by Willette Mae Clark, violinist; and Edna June Bump, pianist; proffered the music at the regular Sunday evening musicale of the San Antonio Country Club. Their work was warmly applauded.

Louise Mochrig, pianist; and George Guile, violinist; gave a delightful musical program at a meeting of the business girls' department of the Young Women's Christian Association. S. W.

SASKATOON, CAN.—Arrangements are being made for the commemoration of the Haydn Bicentennial. The Creation will be given by Grace United Church choir; and several Haydn programs will be heard during March. The convener of the bicentenary committee is Lyell Gustin, who had charge of the Beethoven Centenary, 1927; the Schubert Centenary, 1928; and the Bach Festival, 1931, dedicated to the memory of the late Lynwood Farnam.

Evelyn Eby read an article on two-piano music and vocal concerted numbers at the Women's Musical Club. The two-piano items performed were Chopin's Rondo; Schumann's Andante and Variations; and the Delius concerto; there were several vocal ensemble numbers.

Professor Collingwood's lectures at the university continue to attract large audiences. The topics so far have been Phases of Opera, Wagner, and Carmen. Leading musicians of the city assisted at each program.

Continuing study of the history and development of the sonata, the February interpretation class at the Lyell Gustin piano studios was devoted to Schubert and Weber. The next program will be Chopin and Schumann, at which Mrs. Sydney Aird Hogarth, soprano, will offer Schumann's cycle, Love and Life of Woman.

The February meeting of the Musical Art Club was given over to ensemble music. The club's string foursome played a Haydn quartet; and, with Reginald Bedford, gave the Schumann quintet. The instrumental trio, Three Miniatures (Bridge); Mozart's

concerto in E flat (two pianos); the Beethoven-Saint-Saëns variations for two pianos; and a vocal duet; were the other selections. Dr. Spinks, of the university, gave an address entitled Aspects of Music in the Social Life of London University. R.

SEATTLE, WASH.—La Argentina in her famous Spanish dances, was the outstanding event of the past month, so far as internationally known artists are concerned. Her appearance here was sponsored by the Women's Federation of the University of Washington.

The Seattle unit of the Western Artists League presented the Spargur String Quartet, March 1, as the third in its series of concerts, at which only Western artists are featured.

The activities of the music department of the University of Washington attracted considerable attention during February. George McKay, a graduate of the university, and for some years a member of its faculty, was introduced in a program devoted entirely to his own compositions. These works included various types of ensemble groups, for clarinet and strings, woodwind instruments and chorales. Quite the most elaborate production was his symphony, op. 14, which he conducted himself, and which displayed his talents as an orchestral composer.

The University of Washington Symphony Orchestra, under the direction of Walter C. Welke, was heard in an interesting program, February 16, featuring several modern selections. The soloist of the evening was Lyle McMullen, pianist, in the new concertina by John Alden Carpenter.

The midwinter concert of the MacDowell Club, directed by Louis Arend Helder, was given before an enthusiastic audience, February 25.

Piano students of Paul Pierre McNeely played in recital at his studios February 14.

CORNISH SCHOOL NOTES

Last month pupils of the ensemble classes and of the violin class of Peter Meremkul, appeared at three Friday evening concerts, all devoted to splendid performances.

Madame Zeneida Sergeiva presented a number of her piano students on February 29.

Pupils of the intermediate department were heard in a splendid program, March 1.

Charles Albert Case, vocal pedagogue and teacher of rhythmic diction, has decided to remain with the Cornish School until April. J. H.

Solon Alberti Presents Operatic Evening

Solon Alberti, New York vocal teacher, operatic coach and conductor, presented a program entitled Intimate Highlights from the Operas, at International House, New York, March 3. There were excerpts from Faust, Gioconda, Carmen, Thaïs, Romeo and Juliet, The Secret of Suzanne, Madam Butterfly, Tosca and La Bohème. The performers were Lucille Dresskell, Floyd Townsley, William Weeks, Germanine Hellinger, Anne Judson, Edith Miller, James Haupt, Nita Alberti, Helen Board, Jeanne Heinz and Virginia Syms, all of whom are receiving operatic coaching from Mr. Alberti. These singers are also voice students of Mr. Alberti, with the exception of Miss Dresskell and Messrs. Townsley and Weeks. The last named is a voice pupil of Frederick Bristol. Appearing in the Tosca scene with Nita Alberti, was Oscar Colcaire, of the Chicago Civic Opera.

The program was one of originality and interest. Mr. Alberti's training is productive of excellent results, both as to stage deportment and vocal projection. Each operatic excerpt was colorful and characteristic; and the transition from one scene to the next was smooth and well-routined. Mrs. Alberti and Mr. Colcaire received much deserved applause for their presentation of the aria and duet from Act I of Tosca. Mention must also be made of the Faust, Thaïs and Madam Butterfly bits, which were particularly effective. J. A. R.

Manifold Activities for Sigmund Spaeth

Sigmund Spaeth has recently fulfilled lecture engagements at Williston Academy, Deerfield Academy, Worcester Academy, Mercersburg Academy, Girard College, Governor Dummer Academy, the Cumberland Forum; before various clubs; and at private functions. Dr. Spaeth's radio activities include two weekly coast-to-coast programs, Keys to Happiness and The Tune Detective. These broadcasts have resulted in the distribution of 320,000 charts of the keyboard. He also writes an article on music for McCall's Magazine each month; contributes to other publications; and is the author of a musical guide for bridge players, entitled Sing a Song of Contract. Dr. Spaeth is educational director for the Community Concerts Service, with headquarters in New York.

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Levitzi and Thibaud Appear With Chicago Symphony—
Kreutzberg, Gieseking and Beethoven Trio Perform—
Other Programs and Local Notes

CHICAGO.—The concert which John McCormack will give on April 3, at the Civic Opera House, is to be for the benefit of the new clinic of the John B. Murphy Hospital, and to further the general work of the Sisters of Mercy. This order of nuns, one of the oldest charitable bodies in Chicago, is in charge of the Murphy Hospital. The Sisters of Mercy have been a part of this city's history for one hundred years, and they opened the first hospital in Chicago and also had charge of the first county hospital here.

As John McCormack, for the most part, confines his Chicago appearances to annual recitals, it was not an easy matter to secure him at this time. Sr. Mary Julia, of the hospital, was fortunate in finally making arrangements with the Irish bard to sing for the hospital benefit. Incidentally, this will be the last opportunity for John McCormack's many Chicagoan admirers to hear him this season.

ORCHESTRA'S TUESDAY CONCERT; LEVITZKI SOLOIST

Conductor Frederick Stock included Beethoven's fourth symphony in the program for the tenth concert on March 8. He and the Chicago Orchestra gave it a glowingly magnificent performance. They coped with its many difficulties, and put the required authority and dignity into their interpretation. The orchestra also put excellent playing into John Alden Carpenter's Perambulator Suite; and the wind instruments made effective display of the Richard Strauss serenade for those instruments alone.

Mischa Levitzki, though an infrequent visitor retains the large following he gained during his first Chicago visits. Saint-Saëns' G minor concerto was the vehicle for his appearance as soloist with the orchestra, and though the number is somewhat hackneyed and old fashioned, Levitzki gave it new life with his brisk, vital and glittering performance.

KREUTZBERG AGAIN

Harald Kreutzberg and his dancing group returned to Orchestra Hall for their final program of the season, March 5. Dance devotees—and there are many in Chicago—were once more privileged to indulge their predilections in the program presented by this subtle dancer and his assistants. The applause was vociferous throughout the evening.

GIESEKING IN PIANO RECITAL

Following close upon his appearance as soloist with the Chicago Orchestra, Walter Gieseking returned for a piano recital at Orchestra Hall, on March 6. Playing a program of Bach, Scarlatti, Beethoven, Schumann, Chopin, Walter Neumann, Richard Strauss and Debussy in his inimitable way, Gieseking was accorded a rousing reception. The exquisite loveliness of the tone he draws from his instrument, the delicacy and simplicity of his playing, and the profoundness of his interpretations are salient characteristics of this aristocrat of the piano.

BEETHOVEN TRIO'S SECOND PROGRAM

The second program in the series of three chamber music concerts being presented by the Beethoven Trio at the Cordon Club, on March 6, included the Beethoven C minor trio; a larghetto from a trio by Tufigno, violinist of the organization; and Brahms' E flat trio. Most effectively played, the program won the approval of the listeners.

EDITH MANSFIELD SINGS AT BEACHVIEW CLUB

Wearing the gown created for her concert appearances as The Duchess of Towers in Peter Ibbetson, Edith Mansfield sang at the Beachview Club Twilight Musicale of March 6. This young soprano, who has been heard many times since her successful debut over a year ago, charmed the eye as well as the ear. She sang a delightful program with telling effect, displaying her well trained and appealing voice. Bach's My Heart Ever Faithful; Carissimi's Fili, non

t'amo piu; and an old English ballad, When Love Is Kind, formed the first group. Then came Deems Taylor's City of Joy, which Miss Mansfield was the first to introduce at her debut in the Young American Artists Series here. The final group was not heard by this reviewer. The listeners enthusiastically applauded Miss Mansfield in this most enjoyable program.

WALTER ALLEN STULTS IN RECITAL

Walter Allen Stults, basso-cantante, presented the eighth faculty recital of the Northwestern University School of Music, on March 9. Mr. Stults sang his well arranged and unhackneyed program with artistry and won the full approval of his listeners. Rhea Shelters played fine accompaniments.

ORCHESTRA PROGRAM: THIBAUD, SOLOIST

Contemporary composers and Jacques Thibaud shared interest at the Chicago Orchestra's program, March 10 and 11. The novelties came in a symphony in B minor by Max Trapp, of Berlin; and Two Symphonic Sketches by Florian F. Mueller, first oboist of the orchestra.

The Trapp symphony, which is the composer's fourth, was first produced in December, 1928, at a concert in Cologne, Germany, and on this occasion had its first American performance. Conductor Stock is to be commended for bringing so many novelties to these concerts, even though many of them have been frowned upon by orchestra's patrons and the critics because of their tendency to irritate rather than please the ear. Trapp's composition is another of those bewildering, dissonant opuses of ultra-modern trend, which requires more than one hearing to determine its merits. The last two movements are the most pleasing and the audience liked them enough to applaud most heartily.

Mueller has written in the modern vein to a certain extent without, however, completely eliminating charm, imagination, and melody. Of his symphonic sketches, the composer states that they are not intended to be program music, but that they represent "an attempt to capture two contrasting moods—enigma and awakening." These met with the approval of the auditors, who called Mueller forward several times to bow acknowledgment.

Thibaud is a poet of the violin; his playing has that suavity, dignity, refinement and polish of the French school, of which he is an outstanding exponent. He offered a performance of the D major Mozart concerto which could not have been improved upon; and his playing of the Chausson Poeme was brilliant. Thibaud's audience showed unequivocal appreciation for his music.

The orchestra concerned itself with a repetition of the Strauss Serenade for wind instruments, and Ravel's choreographic poem, The Waltz.

AMERICAN CONSERVATORY NOTES

Piano students of Louise Robyn and cello students of Hans Hess, were heard in recital at Kimball Hall, March 12. Josephine Anderson, Ethel Kahn, Louise Curraen, Helen Wright, Margaret Abbott, Mary Grote, and Dorothy Best were the piano pupils. Mr. Hess' class was represented by Miriam Louise Stevens, Margaret Abbott, Anthony Guerrero and Florence Autenrieth.

D. A. Clippinger, of the faculty, presented An Hour with Purcell in his studio, March 12. The program consisted of vocal solos, duets and quartets. Helen Raugh, also a faculty member, played the accompaniments on this occasion.

Hans Levy-Heniot, of the faculty, appeared in a series of piano recitals before clubs in cities of Wisconsin during the past week.

Frieda Bachmann, artist-student, was the piano soloist on the March 9 program of the Goethe Centennial Celebration in Mandel Hall, University of Chicago.

Francis Zuber, piano student of Heniot

Levy, played a group of solos for the Nor-town Woman's Club, March 11.

Voice students of James Mitchell, assisted by piano students of Genevieve Van Vranken Muth, were heard in recital at the conservatory, March 9.

Margaret Borchers, student of Allen Spencer, was presented in a piano recital at Curtiss Hall, March 10, in the Young American Artists Series.

COLUMBIA SCHOOL NOTES

The program arranged by Louise St. John Westervelt for the D. A. R. in the Stevens Hotel, March 17, included numbers by the Columbia School Chorus. The soloists on this occasion were Lois Dangremond, violinist; Jeuel Prosser, contralto; with Marie Briel, accompanist.

Genevieve Davison presented her pupils in a studio musicale, March 19, in the school recital hall.

The two sororities in the school are busy with the ticket sale for the annual chorus concert in Kimball Hall on March 30. The Columbia Chorus, under the direction of Louise St. John Westervelt, has arranged an interesting program; the soloists to be Clifford Bair, tenor, and Robert Sheehan, pianist.

Arthur Kraft, tenor and president of the school, will sing Elijah in Beloit, Wis., on March 20; and then leaves immediately for the East, where he will sing Saint Matthew's Passion in Montclair, N. J., and the Creation in Newark, N. J. Upon his return, he will appear in recital at the University Club on April 17 in Evanston and as soloist with the Woman's Symphony Orchestra on April 18 in the Goodman Theatre. He will also be soloist from April 21 to 24 in the festival at Pittsburgh, Kan., and later in the season makes a far western tour to give a recital and a series of lectures for the State Teachers Convention at Bend, Ore. In addition, he will sing a recital in Portland, Ore., and has arranged for a number of auditions in both Bend and Portland.

Robert Macdonald, director of the school, has had a busy concert season and is now on tour, appearing in concerts in Texas, Florida, Georgia, South Carolina, Tennessee and Ohio. He will return to the school about March 19.

CHICAGO MUSICAL COLLEGE NOTES

Marvin Meiers, pupil of Blanche Barbot, has been engaged as a member of the vocal faculty of Joliet Conservatory of Music. He sang recently for the Annual Boy Scout Dinner in Joliet, Ill.

Pupils of Blanch Slocum gave an interesting studio recital at the college, March 6. Those taking part were Pauline Burgess, Rose Mary Beck, Marie Coens, Mrs. R. H. Regan, Clara Narrod, Frank Nydan and Edna Mack.

Mildred Feldstein, pupil of Rudolph Ganz, appeared recently as soloist at the Elks Memorial Services in the Erlanger Theatre. She played the Twelfth Hungarian Rhapsody by Liszt.

Wanda Paul, artist-pupil of Mr. Ganz, gave a recital at the Andrew Johnson Hotel, Knoxville, Tenn.

Eloise Schneltzer, violinist and artist-pupil of Leon Sametini, played at the Michael Reese Hospital on March 3. She was accompanied at the piano by Dorothy McGannon, pupil of Mollie Margolies.

Lawrence Paquin, head of dramatic art, presented two one-act plays at the Allerton House the last week in February, with the following students taking part: Christing McIntyre, Opal Davis, Julia Paris, Virgil Orcutt and John Sweeney.

Faye Crowell, of the vocal faculty, gave a musicale-tea at her studio, February 28. Her pupils presented an interesting program.

JEANNETTE COX.

Ernest Davis for Hays, Kans., Festival

Ernest Davis, tenor, has been reengaged for the Hays, Kans., Festival, the last week in April. Mabel Lang, soprano, is another soloist for this event. Henry Edward Malloy is director of the festival.

Benefit Performance of Parsifal

A special performance of Parsifal will be presented at the Metropolitan Opera House on the evening of March 2, for the benefit of the Knickerbocker Hospital. The cast will include Goeta Ljungberg, Rudolph Lubenthal, Clarence Whitehill, Michael Boh-

SOLOIST AT RECENT CONCERT



ELSA MOEGLE,

harpist, was the soloist on March 19, at the Helvetia Männerchor concert, Town Hall, New York.

men, and Gustav Schützendorf. Artur Bodanzky is to conduct.

A memorial box is being set aside for music students in the name of the late William Guard, who was especially interested in the hospital.

Stokowski Returns To Philadelphia Orchestra Three Numbers on Program Presented for First Time

PHILADELPHIA.—Leopold Stokowski returned to the conductor's stand of the Philadelphia Orchestra for the concerts of March 11 and 12, at which time he presented an all-Russian program. It is no doubt familiar to a large part of the radio world, as the Saturday evening concert was broadcast. Probably many who "listened in" to the first part of the program, did not hear the last section, as the opening numbers were ultra modern and most strange even to the trained ear. Those present at the concerts heard the program through with varying emotions, ranging from surprise and antagonism to amusement.

The first three numbers on the program were given their initial Philadelphia performance at this time, and judging by the comments overheard, the majority of the audience would not object if it were their last. Wassilenko's Hyrcus Nocturnus (The Flight of the Witches) was less objectionable than the others as far as the effect upon the eardrums was concerned, and held many interesting moments, vividly portraying the title, but clothed in complicated and discordant harmonies. Dyptique Mongol, by Illia-shenko, was even more discordant; while the Stravinsky Symphonie de Psalms, in which the Mendelssohn Club sang the choral parts, was exceptionally difficult to understand, particularly as the psalm of praise lacked any element of joyousness and the "Alleluia" required wailing with a plaintiveness wholly unsuited to the text. Much credit, however, is due the choral club for its fine work in achieving the almost unsingable parts. The orchestra also did excellent work throughout.

After intermission, Scriabin's Prometheus: Le Poeme du Feu was given, with the wordless chorus of twenty voices sung by students of the Curtis Institute. Sylvan Levin played the piano part (which figures largely in the composition) with great force and skill.

Moussorgsky's Tableaux d'une Exposition, modern as it is, was a relief, in that it has something definite to say and says it in an understandable way. Having been given before, it was repeated by request, in an engaging reading by Stokowski and an equally fine performance by the orchestra.

M. M. C.

Damrosch-Hofmann Program Announced

The program for the forthcoming concert of the NBC Orchestra, Walter Damrosch, conductor, and Josef Hofmann, soloist, which is to benefit the Musicians' Emergency Aid, comprises Berlioz' Roman Carnival overture, the Chopin piano concerto and the Rubinstein concerto in D minor. This event is set for Carnegie Hall, New York, April 3.

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Rome

(Continued from page 5)

is not the slightest truth in rumors that he is hampered in his movements or molested in any way. Nor is there any discernible feeling against him as the result of last summer's Bologna incident. The report that his passport had been taken away at that time is branded as a canard. The action of the young Fascist zealots who slapped him as he was leaving his hotel for the concert, had neither the sanction nor the sympathy of the crowd. Toscanini was and remains an unrepentant "anti." When he refused to play the anthem, Giovinezza, for "esthetic" reasons, the zealots had been told that he had played God Save the King in London, so they refused to be satisfied. The memorial concert was called off because Toscanini refused to conduct. Whether he will ever conduct in Italy again is a question, but my guess is that he will.

MASCAGNI AND A BICYCLE

A story current in Rome is about Mascagni and an Italian modernist. The two happened to meet as they were leaving a function together. As the modernist's motor car drove up the proud owner pointed to it and said: "See my car, maestro? I bought it with fees I earned conducting your works." "Well," replied Mascagni, "if I were to conduct your works, I couldn't even buy a bicycle with the proceeds." *Se non è vero, bene trovato.*

COATES IN RUSSIA

While England, steeped in depression, goes operaless, Albert Coates, English conductor, directs opera before crowded houses of "proletarians" in Moscow. On his third visit within a year, the musical Ulysses is encountering enthusiasm which, from all accounts, would be hard to equal in the West of Europe these days. His patient Penelope, living in the remote solitude of Lago Maggiore, hears tales strange and wonderful from the land of the Scythian Soviets.

CONDUCTING WITHOUT MISTAKES

Not only workmen, it seems, but soldiers of the Red Army, are consumers of music both operatic and symphonic. The soldiers sent a delegation to Coates' hotel recently to ask him to give a concert especially for them. "And what kind of a program would you like?" quoth Albert, taking a quick mental account of his military repertoire. "We would like you to play Beethoven's third and sixth symphonies, Comrade Coates." And so he gave them the two symphonies, which were received with cheers. Next day a deputation arrived to thank the conductor. "What we admired most," said the spokesman, "was that there were absolutely no mistakes." "Well, Comrades, I'm rather accustomed to conducting without mistakes," replied Coates. "Really? Well, that is wonderful. Thank you again for the beautiful concert."

PLENTY OF ROOM

Travelling through the length and breadth of the old Continent is a depressing experience these days. The Dover-Calais boat is a yawning emptiness; the Golden Arrow, pride of the French railways, ditto. Dining car conductors who used to regard you critically before parting with the one remaining ticket for the "première série," or telling you haughtily that there isn't a seat left, now fawn upon the traveller in the forlorn hope that he may be inveigled into taking dinner on the train.

THEN AND NOW

Time was—only a few months ago—when you had to reserve sleepers days ahead of time; today you just climb onto a train and have anything you want—even first-class accommodation for the price of second class. Travelling on the Rome-Vienna express, I had a total of two sleeping customers in the only wagon-lits of the train; in the dining car I throned in lonely splendor, and the polite contortions of otherwise hard-boiled head waiters were worthy of the Russian Ballet.

LANGUISHING SWITZERLAND

Switzerland, what with the absence of American and English visitors, is a gigantic graveyard. Business simply "ain't." Geneva alone escapes the hand of death, because of the World Disarmament Conference. Somebody even had the temerity to order a small-sized Mozart Festival for the delectation of the delegates. But the City Fathers of Calvin's home-town, being tipped off that what the delegates needed was something of a more carnal nature, passed an ordinance allowing the temporary establishment of what New York used to call its Tenderloin.

BERLIN WITHOUT BEER

Berlin, as I arrived, was afflicted by a hectic four-day session of the Reichstag and a beer strike, two events that shared the front page. You have two guesses as to which had more attention from the *Musikers*.

FIFTY PERCENT

Times are bad, yet music marches on. The aggregate number of concerts, says Berlin's leading manager, is about half the normal. The attendance at the remaining half is fair,

but prices of admission are reduced 25 per cent.

EARN IT AND LEAVE IT

While in the office of this musical magazine, a telegram arrived which literally made him jump up and down in his chair for joy. I asked what the joy was about, and he showed me the text: "Export of fee granted." This, he explained, meant that the fees of a world-famous artist who played in Zagreb (Yugoslavia) months ago could at last be sent to Berlin and paid over. In Central European countries the export of money, even when earned, is forbidden. And even where it is not forbidden a special permit is required, which is often difficult to get. So, artists have to open bank accounts and leave their money behind.

SEARCHING THE TRAVELLER

Passing through Austria and Czechoslovakia, I had to show all the money in my possession before entering each country. The amount was marked on my passport and checked up by an officer at the point of exit, to make sure that it had not increased. The days of post-war hysteria are with us once more!

TWO ANNIVERSARIES

Germany is celebrating two great anniversaries: the centenary of Goethe's death and the bicentenary of Haydn's birth. The former brings an epidemic of Egmont overture performances; the latter, a ditto of The Seasons. This excellent oratorio has been heard fourteen times in five days, in Berlin alone. Incidentally a two-act opera buffa by Papa Haydn, produced only once during his lifetime, will be revived on or about the composer's two hundredth birthday, thus proving to our impatient contemporaries that the first 150 years are the hardest. Fifteen opera houses have accepted the revised version for performance. The book is based on Goldoni, and the title is *Life on the Moon* (*Il Mondo sulla Luna*).

JAN THE GREAT

Speaking of contemporaries, I cannot forego the temptation of quoting Cecil Gray's expert opinion of Jan Sibelius, in his book on the Finnish composers published by the Oxford University Press, according to which not even Beethoven's Eroica and ninth symphonies can rank above Sibelius' fourth and fifth symphonies in constructive mastery and intellectual power.

THE WAGNER FRAUD

But Wagner, according to Heinrich Marschner, writing in 1854 (quoted in the Berlin Opera Leaflets) was not a real composer; and no less a musician than Robert Franz prophesied in 1869 that "in ten years the Wagner fraud will have reached its end!" For Sibelius' sake, one hopes that contemporary experts have grown wiser.

La Sonnambula to Reappear in New York

(Continued from page 11)

the first presentation in the United States, when it was given at the Walnut Street Theatre, August 6, 1847. On January 28, 1848, the work appeared in New York City, at the Astor Place Opera House, with Carlotta Barilli Patti as Romeo; Clotilde Barilli as Giulietta; Francesco Bailini as Tebaldo; Settimio Rosi as Capellio, and Giuseppe Piamontesi as Lorenzo. A production in German took place at Niblo's Garden, New York, April 10, 1855.

The four works which failed to make the Atlantic trip are: Adelson e Salvini, Naples, Conservatory, January 12, 1825; Bianca e Fernando, libretto by Gilarioni, Naples, San Carlo, May 30, 1826; Il Barbiere di Geldria, Venice, Teatro S. Benedetto, February 1829; and Zaira, Parma, May 16, 1829.

Tovey Resigns From I. S. M.

Protests British Ban on Foreign Musicians
EDINBURGH.—Prof. Donald F. Tovey, of the University of Edinburgh, pianist and conductor, has just resigned his membership of the Incorporated Society of Musicians as a protest against their policy of banning foreign musicians from entering and practising their art in Britain. The local branch of the society has instigated a series of police visits to some foreigners who happen to be studying with the professor, and it was this which finally decided his course of action. Prof. Tovey was a member of the society's council. He is the second prominent musician to resign from the organization, the first being Harold Samuel, pianist. W. S.

Vatican Opposes Music Royalties

ROME.—At the Vatican, the Congregation of the Council issued an order last week, discouraging the use at Catholic churches of modern sacred music, and specifically forbidding it where the question of royalties to composer or publisher is concerned. S.

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MISCELLANEOUS MUSICAL EVENTS

STUDIO NOTES

John Doane

John Doane, New York vocal teacher, presented several artist-pupils in an informal recital at his studio last Wednesday. Kathleen Johnson offered songs by Manney and Puccini; Carol Silverberg, two old Italian arias arranged by Florida, and a Tchaikowsky excerpt; Roy Collins, Where e'er You Walk (Handel), and a Puccini aria; Alice Clark, aria from Gomez's Il Guarany, and Gretchaninoff's The Lark; Margaret Foltz, numbers by Duparc and Brahms; Margaret Olsen, a Mozart aria with violin obbligato by Mabel Farrar, and songs by Marx and Kramer. The singers were all in good voice and gave pleasure to a large gathering, including prominent musicians. R.

Vida Kraft

Vida Kraft, who hails from Indianapolis, Ind., recently opened vocal studios in New York. At present she herself is coaching



VIDA KRAFT

with Frieda Klink, contralto and opera singer.

Miss Kraft has had an interesting career as a singer, pianist and teacher in various sections of the country. She began her musical studies when young and has trained with numerous voice and piano teachers of reputation. Her early instructors were Earl Percy Parks, in voice; and Barbara Finney, piano. The latter was associated with the College of Music and Fine Arts, Indianapolis, where Miss Kraft later gradu-

ated in piano under Olive Willard Pierce. She was also a piano scholarship student of Ernestinoff, and of Orville Harrold in voice. She at one time worked with Charles White, head of the vocal department of the New England Conservatory of Music, Boston; later attending two summer schools of the American Institute of Normal Methods at Northwestern University. She has studied at the Sherwood Music School in Chicago as a pupil of Poedolski, Russian pianist, and Georgia Kober. Two seasons she attended Columbia University summer session.

Miss Kraft's first professional engagement was in Martinsville, Ind., as an accompanist; but she soon began to give concerts at which she both sang and played. She formerly had charge of the choir and acted as soloist and organist in the Christian Church of Indianapolis. She had taken organ lessons from Hanson, blind organist of Indiana.

Returning from the New England Conservatory, Miss Kraft was appointed music supervisor in the city schools, of Indianapolis; and at the same time she taught piano and voice. She served in a similar capacity in the schools of Valparaiso, Washington, Ind., and the Broad Ripple Schools. She acted as district chairman of the State Appreciation Contests for three years at the Manual Training High School. Through her efforts, the Foreman System was introduced in the schools of Indiana; and she traveled throughout the state as director of these contests.

On marrying, Miss Kraft moved to New Haven, Conn., where she officiated at St. Paul's Church, the Christian Science Church and had charge of music at the Community Centre. She has sung for the Professional Woman's Club of New Haven; the Forum at the Metropolitan Opera House studios, New York; and she appeared on an opera program at the St. George Hotel, Brooklyn, N. Y., February 24.

Makin-Loeffler

Pupils from the Makin-Loeffler piano studios gave a recital in February at the Neighborhood Club, Brooklyn, N. Y. Evelyn Freisinger, ten years old, played the Mozart C major sonata, with Grieg's accompaniment (second piano). There was also a piano ensemble, composed of Constance Eisenberg, Evelyn Freisinger, Arlene Spiro and Seymour Magenheim, all gold medal winners in the N. Y. Federation contests.

Constance Eisenberg, ten year old pianist, who recently gave a New York recital, played in the Good Cheer program sponsored by the New York Music Week Association at Samuel Tilden High School. Angela La Cava played for the Italian Club at New Rochelle College; and Sylvia Horwitz broadcast over WBRR, Brooklyn.

Oscar Seagle

Corinna Mura, coloratura soprano, and artist of Oscar Seagle, is in the South sing-

ing concerts and giving private musicales. Among the latter is a recital at the home of Arthur M. Harris in Winter Park, Fla.

(Additional Notes on page 36)

Press Comments

European Centers to Hear
Caroline Thomas

Caroline Thomas, violinist, a member of the music section of the Scarsdale (N. Y.) Women's Club, sailed recently on the Europa for a concert tour abroad. Miss Thomas plays in Vienna, March 18; Berlin, April 5; The Hague, April 13; and London, April 20; in addition to appearances with orchestras in Austria, Germany and Holland.

Miss Thomas, following a series of engagements in the South and Middle West, gave her final recital here on February 17 at the Waldorf-Astoria Hotel, New York. After her concert in Kansas City, Mo., the Kansas City Star commented: "Caroline Thomas is a thorough musician, technically proficient; her tone clear and full and her style vivacious. Her warm temperament, intelligently controlled, glows through her playing; and her interpretations abound in poetic restraint, selflessness and fine color contrasts." The Kansas City Journal: "She has a facile technic so dependable as to admit of her playing all classes of violin literature; marked rhythmic sense with perfect sense of proportion as well. Her shading is exquisite with lovely pianissimo effects and she has fire aplenty with perfect restraint and modesty which established her firmly in the favor of an exceptionally large audience."

The Schenectady Union Star, after Miss Thomas's recent appearance there, carried the following criticism: "Caroline Thomas combined excellent technical training with ease of execution and sensitivity of interpretation; and a lovely tone which at once captured the audience, which was so large that the violinist had to play almost touching the first row on the stage."

Omaha Press Again Commends
Littau

Joseph Littau, conductor of the Omaha Orchestra, was once more the subject of praise in the Omaha press when he conducted a recent concert at Joslyn Auditorium. One critic said of his presentation of Tchaikowsky's Romeo and Juliet: "There was restraint, yet glowing warmth and romantic fervor in the emotional parts of the work, with never an approach toward sentimentality. There was always clarity in the involved pages of the score and its dramatics were splendidly set forth." The writer of the World-Herald said that the

program "added further achievement to the glory of this organization, conductor and players," and adds that the applause "had a spontaneity that was inspiring to conductor and orchestra."

Boston Enjoys Althouse's Aida

Paul Althouse had four performances in Boston with the Chicago Civic Opera recently, being heard in Aida, Samson, Tris-



Underwood & Underwood

PAUL ALTHOUSE

tan and Isolde, and Boris Godounoff. (Commenting upon his Aida, the Globe carried: "Althouse himself is artist enough to stay within a conductor's reach rather than to display his ability to stay with a high note longer than anybody else. His tone is fine, and he made a manly Rhadames, which is not universally done." Warren Storey Smith in the Post was of this opinion: "Althouse sang with care and intelligence." The Boston Traveler ran: "Althouse sang Rhadames faultlessly.")

Marguerite Hawkins Heard
in Troy, N. Y.

Marguerite Hawkins, who won a Naumberg Foundation award last year which gave her the privilege of a New York recital, has added to her laurels in recent appearances. The Troy Record commented: "The Troy Vocal Society chorus reached what was perhaps the pinnacle of its fifty-seventh concert season last night with its assisting artist, Marguerite Hawkins, contributing a good

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measure to the success of the program. . . . There is a brilliant, exquisite quality in her clear voice, exciting in fortissimo and shading down to a whisper that seemed too insubstantial for its own evident components. . . . Miss Hawkins' voice, velvety in texture, was particularly suited to her opening aria, Una Voce Poco Fa. As soon as she had moved into song, the audience was welded to a whole and knew there were pleasant things ahead. Nor was anyone mistaken, for her second group, and those that followed, were charming in their beauty."

The Troy Times carried: "With a clear flute-like voice, a gracious charm of manner and clever stage poise, Miss Hawkins had a large share in the success of last evening's program. . . . Miss Hawkins charmed her audience."

Ralph Angell Accompanies Salmond

Among recent engagements of Ralph Angell have been the following: March 2, with Felix Salmond at Smith College, Northampton, Mass.; February 18, also with Salmond, in Troy, N. Y.; February 15-16, in Montclair and Orange, N. J., with Francis Macmillen.

At Smith College, Mr. Angell co-operated with Mr. Salmond in the playing of two sonatas—Beethoven No. 5 in D major and Brahms No. 2 in F major. Reviewing this concert, the Springfield Republican commented: "The excellence of the ensemble owed much to the pianist, Ralph Angell, who is not only an ideal accompanist but an exceptionally good pianist in chamber music."

Grainger in Ann Arbor

So favorable was the impression made by Percy Grainger in his recent Ann Arbor (Mich.) recital, that the following message of appreciation was sent to his manager, Mrs. Antonia Morse, of White Plains, N. Y.: "Percy Grainger splendid success in concert here tonight. Greetings. Congratulations. (Signed) Charles A. Sink."

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music Notes

Victor de Gomez, director of the cello department of the Cleveland Institute of Music, Cleveland, O., and first cellist of the Cleveland Orchestra, recently made his annual appearance as soloist with that orchestra. Mr. de Gomez was featured in the Strauss tone poem, Don Quixote. The Cleveland Plain Dealer commented: "There is an important solo part for cello. This was admirably played by Victor de Gomez, who was accorded full soloist honors, and who was the recipient of prolonged and hearty applause. There was fine boldness in the sweep of Mr. de Gomez' bow, and smooth, yet incisive delivery."

Dorothy Price, of the piano department; Morris Morovitsky, violinist; and Ray Gerkowski, cellist, gave a recital of trio music at Mount Marie Academy, Canton, O., February 29.

Arthur Loesser, pianist and faculty member, appeared in a joint program with Barbara Lull, violinist, at the annual open concert of the Cleveland Fortnightly Musical Club, March 8.

Dr. Hans Weisse Continues Lectures at Mannes School

Dr. Hans Weisse, of Vienna, at present a member of the David Mannes Music School (New York) faculty, began a second series of lectures at the school on March 1. These talks, on The Spirit of Performance, are primarily for students, and follow, after a two weeks' interval devoted to a short mid-Western lecture tour, the first lecture series for teachers, on The Conflict Between Music Theory and Composition. The course of five addresses ends on April 5. While on his lecture tour, Dr. Weisse spoke twice at the University of Chicago and at the Conservatory of Music, Oberlin, O.

Diller-Quaile School Items

A public demonstration of the preparatory and intermediate departments of the Diller-Quaile School was held at Town Hall, New York, on March 12. The crowd which streamed into the auditorium would lead one to believe that there was no diminution in the desire for self-expression in music in spite of mechanical productiveness. It also indicated the interest of the musical public in the work of this school.

Beginning with class work by the elementary grade, which was largely for the furtherance of the sense of rhythm and is rightly stressed in all grades, the demonstration proceeded to reveal what can be accomplished in ear training and finally in the performance of pieces on the piano. Much of this is gained through the medium

of games. Facility for transcription and the development of the rhythmic sense were indicated in these by the students. The game melodies were impromptu—not prepared. Two little tots directed groups with the airs of veterans, and some promising pianistic talent was disclosed.

Unquestionably, Miss Diller, through her musicianship, her pedagogic experience, and her sense of humor, can make class work a model for obtaining results. G. F. B.

John Brownlee's Rapid Rise

It is said that John Brownlee, baritone, "is one of the rare artists whose debut has been followed by a consistently developing career,



JOHN BROWNLEE,
baritone of the Paris and Covent Garden
Operas, as Don Giovanni in Mozart's opera.
(Photo by Yvonne Adam)

a steady growth in technical and expressive mastery, a steadily increasing popularity with the public and, consequently, with the operatic managers and producers."

Born in Melbourne, Australia, in 1901, Brownlee went to Europe to study in 1923, on the advice of Melba. He has worked exclusively with Dinh Gilly. In 1926 he made his operatic debut at Covent Garden, London, in La Bohème, the performance being the occasion of Melba's farewell. His Paris debut was in February, 1927, at the Grand Opera, as Athanaël in Thaïs. He became a permanent member of the Paris and Covent Garden Operas; and has since then sung each season at Barcelona, Monte Carlo, and throughout France, Italy and Belgium. This year he is again returning to the Teatro Colon, Buenos Aires, where, as heretofore, a long series of performances awaits him. His repertoire includes Manon, Lakmé, Pelleas et Melisande, Faust, Rigoletto, Pagliacci, Rusticana, Fra Gherardo, Lucia, Nazdah, Adriana Lecouvreur, Traviata, Esclarmonde, Don Giovanni, Hamlet, Romeo et Juliette, Thaïs, Forza del Destino, Ballo in Maschera, William Tell, and many others. Each year Brownlee fulfills a number of important engagements as a concert singer in the British Isles and on the continent. He has also taken part in numerous radio concerts and has appeared frequently as soloist with orchestras of Europe.

Josef Wissow in Philadelphia Recital

Josef Wissow, pianist, was heard in recital at Fleisher Auditorium, Philadelphia, February 28. Beethoven's Rondo in G and the same composer's Thirty-two Variations in C minor were his first offerings, both played with pure tone and interpretative insight. The same qualities were displayed in a group of Brahms, Prokofiev and Chopin. The final division of the program comprised three Liszt numbers, Ballade No. 2, Gnomenreigen, and Tarantella; and the first performance anywhere of a suite by Harl McDonald, of Philadelphia. The suite is made up of Procession, Serenade-Burlesque, and Dance, all of a decidedly modern flavor, although not over-dissident. Mr. Wissow's performance of the new work was effective from all standpoints, being marked by the impeccable technical equipment which this idiom calls for, as well as the requisite adaptability of temperament and tonal projection. The suite was enthusiastically greeted. Mr. Wissow granted two encores to his printed program, the march from Prokofiev's The Love of Three Oranges; and a Chopin waltz. The audience, which filled the auditorium to capacity, was warmly appreciative of the pianist's art. B. L.

Gluck Redizoxus

TRIESTE.—Gluck's Orfeo and Euridice has had a successful revival with Gabriella Benzononi. The Duchess of Aosta sponsored the performance. D. S.

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Pilar-Morin Performs *Madam Butterfly*

Mme. Pilar-Morin appeared in three dramatic performances of *Madam Butterfly* at her Studio of the Theatre, New York City, March 4, 5 and 6. For the first two evenings Suzanne Westford-Allen, ex-president of the Professional Woman's League of America, was the chairman and introduced the various guests, which included many prominent club women and representatives



PILAR-MORIN
as *Madam Butterfly*

of the musical and literary world. Minna Hall Carothers, wife of the former American consular agent at Torreon, Mex., and special delegate from the United States to Mexico, acted in that capacity the third evening.

Among those present who were delighted with the expressive art of Mme. Pilar-Morin were: Mrs. Florence Foster Jenkins, president of the Verdi Club; Dorothy Crowne, president of the League of Advertising Women; Mary Ellen Wilson, president of the New York Women's Press Club; Baroness Katherine Evans von Klenner, president of the National Opera Club; Amy Wren, president of the Brooklyn Women's Bar Association; J. R. Bolton, secretary of the Advertising Club of New York; Countess de Castelvichio, Alfred C. Robyn, Dr. Obert J. Emanuel, Giuseppe Bamboschek, Marguerite Sylva, Mrs. Allen Lessey, president of the Professional Woman's League; Mr. and Mrs. Isidore Witmark, Fortune Gallo, Maestro C. de Macchi, Mrs. Giovanni Martinelli, Mrs. Eugene Bernstein, Judge and Mrs. Jerry B. Sullivan, Princess Atole Cherokee and Miss M. Stuart, of station WINS.

The program opened with selections by several of Mme. Pilar-Morin's artist-pupils. Suzanne Gambardella revealed a good voice, well trained, in numbers by Donaudy, Durante, Gounod and Kjerulf. Henry Doerr, young tenor, who improves with each hearing, gave a creditable account of his excellent voice and interpretative ability. Lillian Valle, young coloratura soprano, was well received in *Summertime*, by Ward-Stephens, and *Lo, Here the Gentle Lark*. She was in good voice and the audience responded to her enthusiastically. Isabel Sprigg, who is a major factor in the success of the Pilar-Morin evenings, furnished the piano accompaniments.

Lillian Valle narrated the story of *Madam Butterfly*. When the distinguished artist, Pilar-Morin, appeared, she was accorded an ovation. Throughout the drama

she remained the center of interest; her performance being exquisite in its pathos and reality. To many it brought back the days when she had appeared in that role under the direction of the late David Belasco and some asserted that she had lost none of her appeal. At the close of the evening, the guests surrounded the capable actress who, her arms filled with flowers, received them.

The *Butterfly* cast included: Gertrude Bianco, who was a sympathetic Suzuki; Henry Doerr (Sharpless); Virginia Fascinelli (Baby Troubles), and Lillian Valle (Kate Pinkerton). During the play Miss Sprigg's musical interpolations added to the effective production.

J. V.

Stock to Conduct at Hollywood Bowl

LOS ANGELES, CAL.—Frederick Stock, director of the Chicago Symphony, has been signed for a guest-engagement of two weeks at the Hollywood Bowl, it was announced today by Manager Glen Tindall.

This will be Stock's first appearance on the Pacific Coast. It is not certain whether he will direct the first eight concerts of the season, which is to start July 5, or conduct later in the month. It is understood, however, that Stock plans to go abroad in August, so that the time of his Western engagement is limited. Very likely, Arne Oldberg, Chicago composer, will be a guest-artist under the Stock baton, playing a piano concerto, which won the first prize in the 1931 Bowl Composition Contest, for which Stock was a judge.

B. D. U.

New York Unemployed Orchestra Men to Give Concert

A symphony orchestra of 200, adjudged the best of New York's unemployed musicians, will be formed, it was announced by Walter Damrosch. The organization will be known as the Musicians' Symphony Orchestra, and will give five concerts on successive Tuesday evenings at the Metropolitan Opera House, beginning April 5, at popular prices. Distinguished soloists and conductors will appear as guests of the orchestra. It is understood that Lawrence Tibbett will sing at the organization's debut. Schumann-Heink will be heard at an all-Wagner program, which Mr. Damrosch is to conduct.

Statistics compiled by the Musicians' Emergency Aid of New York show that there are at least 10,000 orchestral players out of work in this city at the present time; and it is estimated that 100,000 are in the same plight throughout the country.

It is hoped that other cities will follow the example of New York, organizing similar orchestras to play at popular prices. The prices of the New York series range from 25c to \$1.00. A few seats, sold on a subscription basis, will net \$2.00 each. Boxes will also be sold by subscription.

The embryo orchestra will be rehearsed by Sandor Harmati.

Kentucky Miners' Relief Fund

A benefit recital for the Kentucky Miners, is to be given in a Steinway Hall, New York, studio, March 22. The following artists will collaborate: Gustave L. Becker, pianist; Jerome Goldstein, violinist; and Muscia Rasumova, soprano.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 19

Zimbalist, violin, Carnegie Hall (A)
Concordia De Melikoff, piano, Steinway Hall (A)
Goethe Centenary Celebration, Carnegie Hall (E)
Helvetia Maennerchor, Town Hall (E)
Symphony Concert, David Mannes conducting, Metropolitan Museum of Art (E)
Marie Edelle, song, Steinway Hall (E)

Sunday, March 20

Max Rosen, violin, Carnegie Hall (A)
Rachel Morton, song, Town Hall (A)
Catherine Carver, piano, The Barbizon (A)
La Argentina, dance, Carnegie Hall (E)
Manhattan Orchestral Society, Waldorf-Astoria (E)
Toska Tolces, piano, Town Hall (E)
Irma Duncan, dance, New Yorker Theatre (E)
Charles Blackman, violin, Steinway Hall (E)
Gordon String Quartet, The Playhouse (E)
John Goss and the London Singers, Booth Theatre (E)

Monday, March 21

Iturbi, piano, Carnegie Hall (E)
Rosa Ponselle, song, Town Hall (E)

Tuesday, March 22

Musical Art Quartet, Town Hall (E)
Hans Lange Quartet, Steinway Hall (E)
Hilda McMillen and Louis Noll, Chalf Hall (E)
Mabel Murphy, song, Empire Hotel (E)
Margaret Speaks, song, The Barbizon (E)

Wednesday, March 23

Philharmonic Orchestra, Carnegie Hall (A)
Composition recital, Juilliard Hall (A)
Mark Epstein, Carnegie Hall (E)
Carmen Reuben, song, Town Hall (E)
Marion Kerby and John J. Niles, American Women's Association (E)

I See That

Lewis Reid, director of radio programs at WOR, addressed the New York Singing Teachers' Association at a Steinway Hall, New York, studio recently.

The Swift & Company Male Chorus offers a prize of \$100 for a setting of Reveille by Michael O'Connor. Manuscripts must be in the hands of D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill., on or before June 15, 1932.

The Hart House String Quartet has ended its tour of the United States and is now playing forty-five concerts through Canada.

Harry C. Banks, Jr., organist of Girard College, Philadelphia, was heard recently in the first of his annual organ recitals at the college. Mr. Banks offered an all-Bach program, including prelude and fugue in E minor; the chorale-prelude, *Wachet Auf*; and toccata and fugue in D minor. Earl Pfouts, violinist, was assisting artist.

Gottfried H. Federlein, organist of Temple Emanu-El, New York, presented an organ program of works by Bach, Rheinberger, Gigout, Reger, Stravinsky and Wagner, March 17.

Margaret Halstead, daughter of Albert Halstead, American Consul General in London, made her first appearance in a leading role at the Cologne Opera on March 7, when she sang Juliette in *The Tales of Hoffmann*. She has been heard in minor roles with this company since October.

Walter Charnbury recently appeared in a lecture-recital (illustrated at the piano) on Early American Music, before the Women's Club of Belleville, N. J. The program was confined to the music of Washington's time. On March 7, Mr. Charnbury gave a piano recital under the auspices of the Art Centre of the Oranges, at the Hotel Suburban, East Orange, N. J.

Leonora Corona, Metropolitan Opera soprano, will give an Intime recital at Sherry's, New York, on Sunday evening, March 20.

Maria Jeritza will sail for Europe on March 25, to fulfill her engagement at the Monte Carlo Opera.

Dr. G. De Koos has sailed for Europe on the S. S. Majestic after a short sojourn in America. While here, he engaged artists for appearances in Europe.

Sodero for Philadelphia Opera

The Philadelphia Grand Opera Company has engaged Cesare Sodero to conduct all the Italian operas presented by that organization next season. Mr. Sodero has been in charge of the grand opera broadcasts of the NBC since its organization five years ago. He has also been associated with the Italian Orchestral Society of New York, the New York Philharmonic and the Metropolitan Opera Company orchestra.

Madrigal Society Scholarships

The New York Madrigal Society offers several free and partial scholarships, eminent teachers cooperating. Voice will be under Marguerite Potter; piano, Dolores Hayward; violin, Wesley G. Sontag; harp, Marie Miller; French and Spanish, Marie A. Dahmen.

Antheil Wins Fellowship

Fifty-seven fellowships, averaging \$2,500 each, and designed to assist the recipients in

Thursday, March 24

Philharmonic Orchestra, Carnegie Hall (E)

Friday, March 25

Josef Adler and Mischa Violin, sonata recital, Steinway Hall (E)

Saturday, March 26

Philharmonic Orchestra, Carnegie Hall (E)
Symphony Concert, David Mannes conducting, Metropolitan Museum of Art (E)

Sunday, March 27

Philharmonic Orchestra, Carnegie Hall (A)
Yvette Le Bray, costume recital, Guild Theatre (A)
John McCormack, song, Carnegie Hall (E)
Perole String Quartet, Dalton School (E)

Monday, March 28

Marie Powers, song, Town Hall (E)

Tuesday, March 29

Virgean England Estes, piano, Town Hall (A)
Philadelphian Orchestra, Metropolitan Opera House (E)

Wednesday, March 30

Rosina and Josef Lhevinne, two-piano, Juilliard Hall (A)
Horowitz, Milstein and Piatigorsky, Carnegie Hall (E)
Donald McGrance, violin, Town Hall (E)

Thursday, March 31

Philharmonic Orchestra, Carnegie Hall (E)
Bertram Peacock, song, Town Hall (E)

Friday, April 1

Philharmonic Orchestra, Carnegie Hall (A)

Tuesday, April 5

Marcel Grandjany and Rene Le Roy, harp and flute, Steinway Hall (E).

carrying on creative work and original research, were awarded last week in New York by the Guggenheim Memorial Foundation. One of the fellowships went to George Antheil, American composer.

Port Washington Honors Sousa

At Port Washington, L. I., last Sunday, a commemorative concert arranged by the local Sousa Memorial Committee, was heard by over 1,000 listeners. Music of the late composer-conductor was played by a band (numbering many of the former members of the famous Sousa organization), conducted by Messrs. Gustave Langens, Maurice Baron, Paul E. Bergan, and Arthur W. Jones. There were eulogistic addresses by Leonard Lieblich, and Albert R. Beatty, editor of the Port Washington Post.

OBITUARY

George Eastman

ROCHESTER, N. Y.—George Eastman, founder of the Eastman Kodak Company, inventor and philanthropist, killed himself in his home on March 14. He had been in ill health for several years. He was seventy-one years old.

Mr. Eastman was lavish in his gifts to music, and gave unstintingly that his fellowmen could enjoy the cultural pleasures he had been denied in his youth through poverty. He was an ardent music lover, and established the Eastman School of Music, the Eastman Theatre, and supported both the Rochester Philharmonic Orchestra and the Rochester Civic Orchestra.

Many educational enterprises also received generous gifts from Eastman, and he is said to have given away \$75,000,000. He inaugurated a wage dividend plan for his employees enabling them to share in the profits of the Eastman Kodak Company. No near relatives survive him.

R. E. Johnston

R. E. Johnston, concert manager of New York, died on March 14 at the age of sixty-five. Mr. Johnston was born in Brooklyn, N. Y. For the past thirty-five years he has been associated with the presentation of concert artists. The list of those who have been under his management include Lillian Nordica, Eugene Ysaye, Eugen d'Albert, Titta Ruffo, Mary Garden, Mischa Elman, Albert Spalding, Anna Case, and Rosa Raisa. He brought to this country the dancers, Maud Allan and Isadora Duncan; and also was responsible for the American concerts of the Dresden Philharmonic Orchestra. Mr. Johnston is survived by his widow and two sisters.

Walter Schrenk

BERLIN.—Walter Schrenk, music critic of the Deutsche Allgemeine Zeitung in Berlin, was killed in an automobile crash while returning from a performance of Boris Godounoff given at the Rundfunkhaus. Schrenk, who was less than forty years old, had a high reputation as a critic and musicologist. He was born in Berkehnen, East Prussia; and before coming to Berlin had served as critic on one of the leading dailies in Königsberg. His book, *Richard Strauss and the New Music*, appeared in 1924.

H. P.

Tully Murphy Davis

Tully Murphy Davis, pianist and soprano, died at Hannibal, Mo., after a short illness, on March 4. She had sung as soprano soloist in several New York churches, and, with her daughter, Eleanor Davis, made numerous radio appearances in the West. In addition to her daughter, she is survived by two sisters.

William H. Gardner

William H. Gardner, Boston cotton manufacturer and song writer, died suddenly in Newton, Mass., while visiting friends. He wrote several children's songs and opera librettos, and he was a member of the Society for the Furtherance of Grand Opera in English. Mr. Gardner was sixty-seven years old.

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NEW PUBLICATIONS

MISCELLANEOUS

REVIEWED BY LEONARD LIEBLING

New Material for Piano

Spanish Dances, by Pablo de Sarasate; violin pieces transcribed for piano (two hands and duet) by Henry Gehl.

Useful versions of the national Southern Spanish tunes and rhythms made familiar in public performance by Sarasate and many other violinists. The collection of four *morceaux* includes the popular Romanza Andalus and Zapateado. The piano writing is simple, but retains fairly well the typical charm of the original Sarasate compositions. (N. Simrock, Leipzig.)

Yearning, for piano, by Leopold Godowsky.

One of the Poems for the Pianoforte, the other three being Devotion, Avowal and Admiration.

The motto of Yearning is: "Who can fathom the indefinable tearful longings of a passionate soul?"

Godowsky is highly esoteric in this vague piece with an elusive theme and complicated harmonies. Its playing requires large manual stretch, deep musical instinct and a thorough knowledge of pedalling. Yearning makes no quick or easy bid for effect, but might interest sensitive (and proficient) pianists who like to delve for underlying meanings. (Carl Fischer, Inc.)

Barcarolle, for piano, by Isidor Philipp.

No. 3 of a group of five pieces published under the caption of Intermèdes (Intermezzos) de Concert.

Philipp has here contrived a utile, pleasant and flowing composition which really constitutes a study in legato thirds and sixths, played in slow tempo. The invention is not profound but amply serves its purpose. (Heugel, Paris.)

Prelude, from cello suite, in E major, by J. S. Bach; transcribed for piano by Alexander Siloti.

Another of the series done so reverently and effectively by the Russian pianist-pedagogue. This transcription, consisting almost entirely of octaves and "false" octaves, is direct, massive, resounding, yet lucid in its presentation of the noble melody. A suitable number for the opening of a recital, and also helpful for serious classroom study. An adept technic in legato octaves is essential. (Carl Fischer, Inc.)

Compositions for Cello, Violin, Orchestra, Voice

Reviewed by Arthur Hartmann

Deux Pièces, by I. Philipp; transcribed for cello and piano by P. Bazelaire.

These pieces reveal no striking compositional talent. They are of light content and conventional harmonies. Les Cygnes Noirs would unquestionably have been the same sort of barcarolle or berceuse had the arranger placed it one half-tone higher and there is an important omission of a natural sign (in the tenor clef) in the too-long middle section. The brief Sérénade Grotesque has not much to make it noteworthy and its title is hardly apt. (Heugel, Paris.)

Bozzetti Egiziani (Egyptian Sketches), by Alb. Hems; for orchestra.

Colorful works, with the added attractiveness of being nationally authentic and arranged by a skilled musician. The slogan of the publishers is that they publish Oriental works only, but written by composers who know the life, customs, languages and either the sciences or the arts of the people of the Orient. The orchestration is light (with piano-conductor), and this Caravana al Tramonto is recommended to hotel and small theatre orchestras. (Edition Orientale de Musique, Alexandria, Egypt.)

Valse, for violin and piano, by Alfred Gradstein.

Altogether too much of this. In itself the idea (or two) might be acceptable, but the endless striving after bizarre harmonies makes of this a *Valse Ennuyeuse et Irritante*. (Max Eschig, Paris.)

Cinq Pièces, for violin and piano (or small orchestra), by Alexandre Tansman.

Careful study of these works leaves one with the renewed conviction that the violin has gained lamentably little literature from the contribution of the "moderns." Decidedly, the Toccata would be better placed in the orchestra than as a solo exhibition. In fact, it is hard to imagine these pieces played from memory, on a concert platform, unless motives other than purely musical actuated such efforts. Doubtlessly the piece that may save this little collection is the second one, the Chanson et Boito à Musique. It is both clever and effective. In our old fashioned way most of us have hitherto regarded a "perpetual motion" as a thing that, if it cannot go on *ad infinitum*, at least does so, unbrokenly, till its termination. Mr. Tansman's Mouvement Perpétuel stops after six lines; after some pauses and limping pizzicatti again begins its revolutions, again halts, stumbles, moves a bit again, slackens, and finally ceases. The Air is, briefly, a variation of a variation of what once was Bachian, and as for the Finale (Basso Ostinato) it would be well placed in the string orchestra. Furthermore, these pieces are of uneven difficulty and, it seems to this reviewer, the composer might have searched in his portfolio either for a set of uniform difficulty, or altogether of the easier technical

kind, as in the third and fourth movements. (Max Eschig, Paris.)

Para Alejo, for violin, cello and "Batterie," by Marius-François Gaillard.

My Caribbean Sea Spanish would translate the title as "For (or to) Alexis." This, then, being the starting point, I may proceed to explain that the "Batterie" consists of a "Maracas" (cousin-german to Caracas) one tambourine, a tam-tam and, if you please, three Chinese blocks—high, medium, and low-sounding. To proceed to the music of this composer (who, I think, was the French Prix de Rome about a decade ago) it consists of banal harmonies on the fiddle contrasted with the lowest notes of the cello. Against this ("slowly and with profound calm") the tam-tam shudders (or exults?). Then comes the Maracas (rhythm 7-8 but in reality a 2-4 followed by 3-4 and again a 2-4) and there is a lovely orgy of near-fifths in the cello followed by a primitive dance with considerable glissandi on the fiddle; then the fiddle in fourths; the cello in fifths; fiddle in out-of-tune diminished octaves and diminished ninths; ending with an episode marked "Très expressif"—the open G string of the violin!

It might be suggested to the composer that further novel effects might be obtained by having the violinist bow the cello, and the cellist bow the violin. And then, too, the audience could use the Chinese blocks—but this is a serious review and herewith it ends. (Max Eschig, Paris.)

Trois Pièces, for flute (or violin) and piano, by Gaston Rumeau.

Played on the violin, these pieces are of medium difficulty. The first (Fileuse) is musical and effective, even though it would not produce the unique tone color of the flute in the low register. The second piece (Intermezzo) might more appropriately have been called Pastorale or Minuet; whereas the last, Minuet, is decidedly a mazurka and not too removed in resemblance to one by Chopin. (Max Eschig, Paris.)

Le Chat en Etoffe, song (soprano or tenor), by Ernesto Halffter.

American singers who are "constantly searching for novelties by American composers" should always look first at the words. The poetry of Blake, Thompson, Browning and some of the more ancient, is often discarded in favor of some senseless jingle, provided it is "cheerful" or "optimistic." The songs that, as a rule, are presented are not representative of the best that American composers produce, for in his turn, the composer runs up against barricaded doors when he presents serious things to the publisher and is then "consoled" by the publishers' stereotyped story of "there is no market for art-songs. (An American coinage.) The public 'wants something light and optimistic, something that has a cheerful lilt to it.'"

The text of this French "White woolen stuffed cat" will please everyone and the music is excellent. The vocal part (with

the aid of a musician at the piano) affords many opportunities for pure singing, dramatic and humorous expression, and also mock pathos. The piano part abounds in delightful interchange of wit, suggestive dynamics and effective rhythms. (Max Eschig, Paris.)

The Garden Party, by James Hunter; **Evening Song**, by Alice Niles; **Swing Song**, by Frank Richards; **The Merry Gondolier**, by Eleanor Graham; **Watching the Stars**, by Howard Franklin.

All these violin opuses are strictly first-position pieces and besides being with piano, they are supplied also with a "teacher's second violin part." Each contains a full page of "story and playing directions" in which every turn and lane, every possible casualty or accidental is "flagged" long in advance and where, in fact, in another half-page of foot-note-signals for the pupil, everything is done except actually playing the things for the little ones. It is a musical "fireless cooker" way of pre-digesting every effort of the youthful players.

The Garden Party is a sort of gavotte which derives from the famous one by Padre Martini, only abbreviated, musically and otherwise, by about two centuries.

In the Evening Song the piano doubles with the fiddle, as an extra support (?) and the voice leadings in measures 9-10 and 13-14 are incorrect. Is it not the job of the reader in a publishing house to correct the orthography if and where necessary? (Carl Fischer, Inc.)

Vocal

Reviewed by F. W. Riesberg

Waiting in the Twilight, waltz-song; and **Seeking**, ballad, by Pauline Winslow.

For medium voice, ranging from low C to F (top line) this waltz song of four pages is a pretty, graceful melody, easy to play and sing, in languid tempo, echoing Rosalie Laux's (the poet's) memory of twilight, the blessed tryst: "Beloved, 'twas then that I won you, and woke to find Heaven near." How many, how many of us listen with a catch in our throats, "for a voice that is gone"! To be had with orchestration.

Seeking, for low voice (B flat to D, fourth line), is of another calibre, lyrics by Enid Hey. "Seeking thy visioned face," and "for love has come to me!" says that poet. Straightforward, tuneful music, interesting in harmony, expressive and warm in melody. Variety of sentiment is coupled with pathos, wistful expression and a final triumph on an upward vocal swing of a sixth, landing on the third of the scale. Pauline Winslow made her first song hit with Only One Hour, dedicated to Martinelli. Inspection of the foregoing spontaneous melody songs will explain her popularity. Orchestration available. (Muse Publishing Co., Brooklyn, New York.)

Piano

Reviewed by Irving Scherker

La Musique Française de Piano, by Alfred Cortot.

M. Cortot's second volume on French piano music takes up five composers: Maurice Ravel, Camille Saint-Saëns, Vincent d'Indy, Florent Schmitt and Déodat de Séverac. The author explains the pianistic style, form, technique and distinguishing features of each composer, not only from his own personal viewpoint, but from the general interpreter's as well, making his study as objective as, I dare say, it is possible.

The selection of the composers' names is not an exclusion of other French masters of keyboard writing, but is rather a choice intended to represent those composers who have had the more important and far-reaching influence in modern times.

Musical students, pianists and all music-lovers will profit by a study of this book (also its predecessor). It points the way to a world of music of great variety and beauty, discussed by a facile pen. (Les Editions Reider, Paris.)

Deering on Pacific Coast

Henri Deering, pianist, who appeared with the New York Philharmonic, under Bruno Walter on February 13, played the Debussy Fantasy with the San Francisco Orchestra, conducted by Basil Cameron, March 17. He

will perform the César Franck quintet with the Neah-Kah-Nie String Quartet in San Francisco, March 27; and the Ravel trio and Bloch quintet with the Abas String Quartet in the same city, March 29.

Elisabeth Schumann's

Recent Tours

Elisabeth Schumann, German Lieder singer, has been in demand in many European countries since returning from her American tour. After fulfilling her contractual duties with the Vienna Opera, where Mme. Schumann sang during January in a number of her roles, the singer appeared in two gala recitals at Bucharest. The Queen Mother Maria (prevented from attending the concerts owing to official "court mourning" for the death of her sister, Queen Sophie of Greece), did not wish to miss the opportunity of hearing Mme. Schumann and therefore asked that she sing for a special Court concert in the Imperial Palace. Forty invited guests were present, and the recital was followed by a tea in honor of the prima donna. Before leaving Bucharest, Mme. Schumann was decorated by the Roumanian government with the Order for Art and Sciences.

After another series of operatic performances at Vienna, Mme. Schumann continued her tour, appearing in Paris, Nice and Monte Carlo. Following the French concerts, she will go to Copenhagen for four appearances at the opera there. April will find Mme. Schumann in England. On April 3 she is to be the soloist of an orchestral concert at Albert Hall, when the conductor will be Professor Carl Alwin (the singer's husband and conductor of the Vienna Opera).

In the fall of 1932, Mme. Schumann and her husband will return to America (under a new two years' contract with the Metropolitan Musical Bureau), and the soprano is booked for a number of recitals; her assistant at the piano, for part of the tour, being Carl Alwin. He has been signed by the Arthur Judson Concert Management for radio and symphonic concerts in the United States next season. R. P.

Flora Greenwood Plays Cadenzas in Respighi Work

Owing to the sudden illness of Edna Phillips, first harpist of the Philadelphia Orchestra, Flora Greenwood, second harpist of that organization, had to assume the responsibility of the two harp parts in La Mer of Debussy; and also had to play without a rehearsal the cadenzas in Respighi's Theme and Variations, at the March 8 New York concert of the Philadelphia Orchestra. Both Miss Phillips and Miss Greenwood are pupils of Carlos Salzedo.

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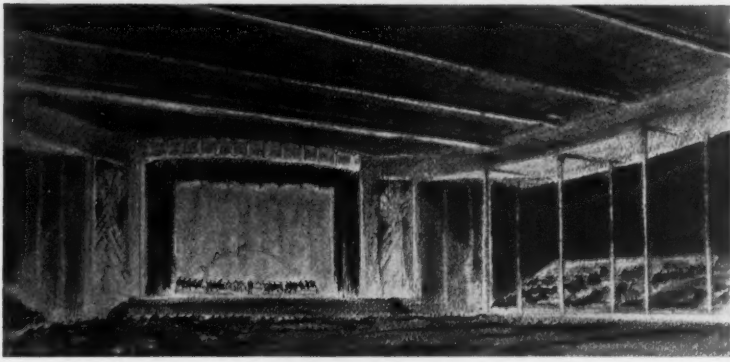
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THE "PONS FANS,"
young members of New York society, have formed a club in honor of Lily Pons. The members have pledged loyalty to their heroine, and we venture to say it will not be a difficult motto to sustain. (Carlo Edwards photo.)

MARYA FREUND,
Polish soprano, appeared successfully with the Utrecht Symphony Orchestra in Holland, February 18, singing Ravel's *Shéhérazade* and the recitative e lamento from Monteverdi's *Arianna*.



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SYDNEY RAYNER,
American tenor, as Don José in *Carmen*, when he appeared at the Opéra Comique (Paris) on February 24. (Photo G. L. Manuel Frères)



GLADYS BURNS,
pupil of Ada Soder-Hueck, who is to sing the leading soprano role in Patterson's miniature tragic opera, *Beggar's Love*, which is to be presented under the direction of Dr. Ernest Lert at the Roerich Museum on April 11 and 16.



FELIX WEINGARTNER AND HIS WIFE, CARMEN STUDER-WEINGARTNER, both directing the same concert in Budapest. Mrs. Weingartner (top) conducted the Brahms C minor symphony. Felix Weingartner (below) officiated for Beethoven's ninth symphony. (Wide World photo)



GEORGE A. WEDGE,
director of the newly organized Summer School of the Juilliard School of Music, New York. (Photo by Lusha Nelson).



NIKOLAI ORLOFF
recently made his debut in Belgrade, Yugoslavia on February 14, after which he was immediately reengaged for a second recital. Additional appearances were in Zagreb and other cities in Yugoslavia, February 15 to 23; debut in Bulgaria, at Sofia, February 25; debut in Romania, with the Philharmonic Orchestra at Bucharest, the 28th. The Russian pianist began a tour of Poland on March 10, which is to be followed by a series of concerts in the Baltic States. (Photo © Elsin)

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